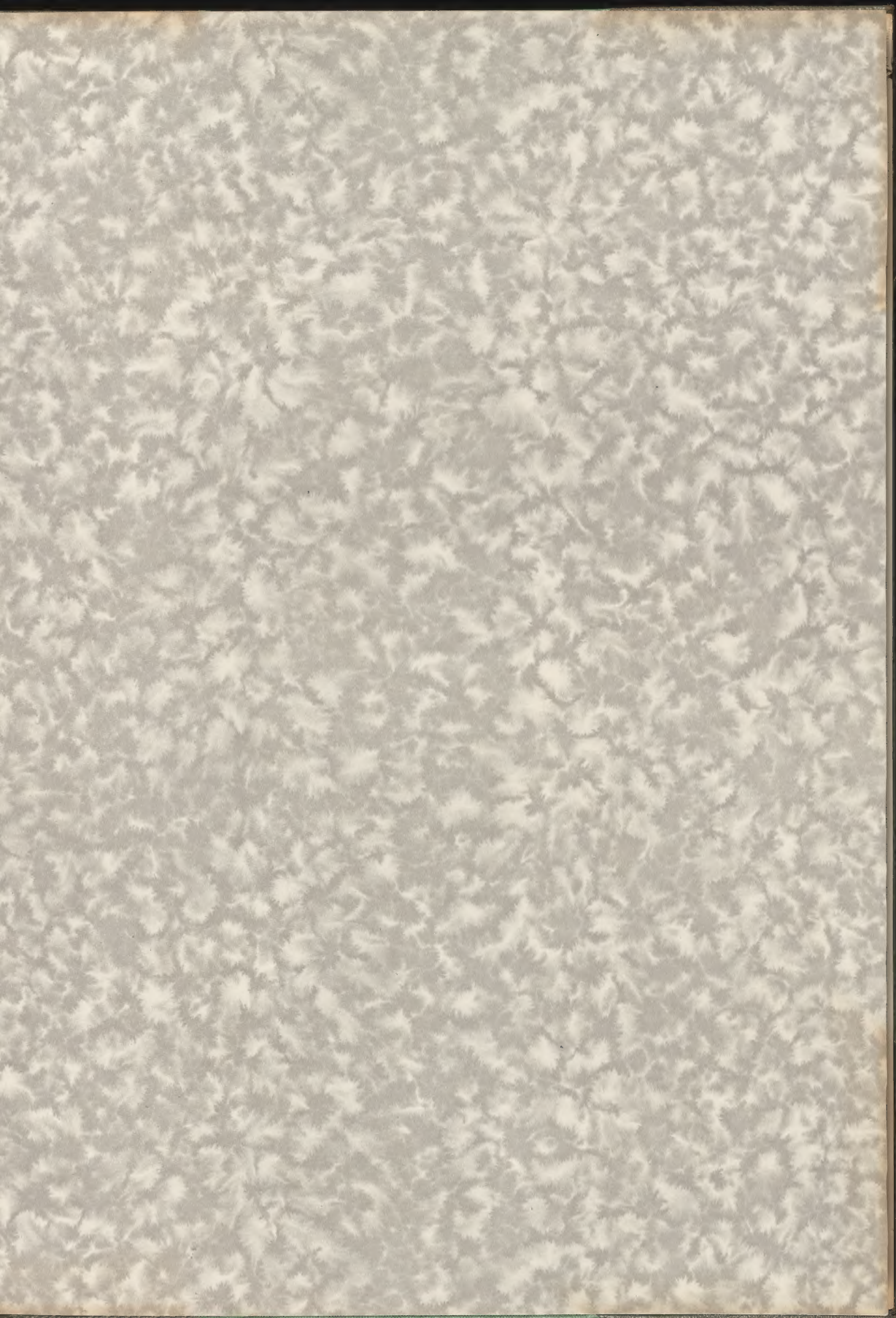


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VOL. VII.

PLATES I.—V.

*On the TOMB OF AN ARCHBISHOP recently opened in the Cathedral Church of Canterbury. By W. H. ST. JOHN HOPE, M.A., Assistant Secretary.*

Read May 1st, 1890.

UNDER one of the windows on the south side of the ambulatory of the Chapel of St. Thomas, or Trinity Chapel, in the cathedral church of Canterbury, and opposite to the monument of Archbishop Courtenay, is a Purbeck marble tomb of unusual form and design.<sup>1</sup>

This tomb is placed against the wall, between two of the tall marble shafts of the window-arches, and consists, in front, of a molded plinth and sub-base, upon which stand seven round pillars, each nineteen and a quarter inches high, carrying an arcade of six molded trefoil arches. The space behind the pillars is nearly filled up by two long-stalked leaves, one over the other. Above the arcade is a molded cornice, having along its entire length the casement for a narrow fillet of latten for an inscription, now lost. The fillet was three-quarters of an inch wide, and did not run continuously, but was in four lengths of one foot ten and a quarter inches each, with intervals of about one inch between.

The ends of the tomb have two unmolded trefoiled arches resting on corbels instead of shafts, and are without carving of any kind. The cornice at the ends has no casements for fillets.

The lid of the tomb, which is formed of slabs of Purbeck marble, has sloping sides and ends like the roof of a house. It is molded along all the edges, and wrought with six square lozenges, four in front and one at each end, those in front being connected by molded circles. Each lozenge contains, within a quatrefoil, a head carved in high relief. In front, the first head from the east is that of a man in the prime of life, with closely clipped beard and moustache, and wearing a round cap. The second and third heads are exactly alike. Each represents a bishop, clean shaven, wearing a plain mitre with simple border; the fronts of the mitres are decayed. The fourth head is that of a beardless youth with the tonsure; the hair is two inches wide above the ears, and one and a half inch over the forehead. The head on the east end is that of a young man or boy, without tonsure, but with a lock of hair on the forehead. The head on the west end is somewhat decayed; it has no beard, but apparently has the tonsure; and the furrowed cheeks seem to indicate an old man. The two last are not so carefully finished as the heads in front, and the hair and ears are merely roughed out and not carved. The ridge of the tomb originally had a cresting of some kind, but this has disappeared.

The extreme length of the tomb is about eight feet three inches, and its projection from the wall three feet four and a half inches. The tomb was certainly made for the

<sup>1</sup> The only monument at all like it is on the north side of the presbytery in the cathedral church of Rochester, probably of Gilbert de Glanville, bishop, 1185-1214. The Rochester tomb is, however, of somewhat later character, and its lid is much mutilated. It has busts of bishops in quatrefoils as in the Canterbury example.

place it occupies, which it exactly fits, and the unfinished state of the ends shows that it was meant to be seen chiefly from the front.

This tomb has for a long time been assigned to Archbishop Theobald, who died in 1161. It is however later in date than his time. We know, moreover, from Gervase of Canterbury<sup>1</sup> that when the old Trinity Chapel, wherein Theobald had been buried, was destroyed in 1180, the archbishop's remains were removed into the nave and buried before the altar of St. Mary, at the east end of the north aisle; and here they were found in 1787, with a lead plate bearing the archbishop's name and titles.<sup>2</sup>

Professor Willis in describing this tomb says: "It is usually attributed to Archbishop Theobald, but without reason, and is too late in style"; and he suggests that "it may have been constructed after the completion of the church, to receive the bones of some of the archbishops who had been removed."<sup>3</sup>

More recently it has been suggested by the Rev. W. A. Scott Robertson, Honorary Canon of Canterbury, that the tomb may be that of Archbishop Hubert, who died in 1205.<sup>4</sup>

Owing to the doubt that existed whether the tomb contained the body or bones of one person or more, it was resolved to examine it, and on Saturday, March, 8th, 1890, in the presence of the Rev. Canon Holland, the Rev. C. F. Routledge, Honorary Canon of Canterbury, and Dr. Brigstocke Sheppard, the slabs forming the lid of the tomb were removed and the inside was found to be carefully filled up to the top with mortar and rubble.<sup>5</sup> Under this layer of rubble, which had not been disturbed before, was the lid of a stone coffin. On inserting a lighted taper at one end, there was seen the body of an archbishop, apparently with all his vestments, etc., entire, as when he was buried.

Further investigation was postponed until Monday, March 10th, when the coffin and its contents were more fully examined in the presence of the Rev. Canon Holland, Archdeacon Smith, the Rev. W. A. Scott Robertson, Dr. Brigstocke Sheppard, the Rev. John Morris, S.J., F.S.A., and the Rev. P re Du Lac, S.J.

The lid of the coffin is of Purbeck marble, six feet nine inches long by two feet three inches wide at the top and one foot ten inches at the bottom, and seven inches thick. At the head the lid is narrower than the coffin on which it lies by three inches, but at the foot the dimensions are equal. The lid is wrought with two chamfers round the top edge, the lower plain and narrow, the upper wide and hollowed. The surface is not polished, but chiselled carefully into shape, and finished with a broad claw tool. The unpolished parts of the enclosing tomb are worked in a similar way.

The coffin is wrought out of a block of Caen stone, of which the north side and west end are sawn smooth, with a slight chamfer on the upper edge. The south side is rough, as is the east end, which has been reduced in thickness from four and a half inches, the thickness of the other sides, to two and a half inches, to make the coffin fit the marble tomb that encloses it. The south side has in the middle a roughly-cut hole, probably for passing a rope through for convenience in moving the coffin. The upper end, instead of being shaped to the head of the deceased, is cut square inside, and the head rested on a stone pillow with depressed centre. The coffin is sixteen inches high outside, and is not sunk below the pavement but stands on a broad bench-table or platform, about eleven and a half inches high, that runs under the windows of this part of the church.<sup>6</sup>

<sup>1</sup> *Gervasii monachi Cantuariensis Opera Historica*, Rolls Series, i. 25, 26.

<sup>2</sup> *Archaeologia*, xv. 294.

<sup>3</sup> R. Willis, *Architectural History of Canterbury Cathedral* (London, 1845), 128.

<sup>4</sup> *Archaeologia Cantiana*, xiv. 284.

<sup>5</sup> In taking this out a piece of stone with lead adhering to it was found, probably a relic of the great fire of 1174.

<sup>6</sup> The front of the tomb stands against this platform.



So far as I can learn from those who were present when the coffin was first opened, the archbishop had been laid *in pontificalibus* with the hands joined or crossed on the breast, with his crozier extended along the body under the left arm from the shoulder to the right foot, and with a chalice and paten placed by his right side.<sup>1</sup>

Unfortunately, the original arrangement had been disturbed, and the crozier, chalice, and other things taken out of the coffin before I had an opportunity of seeing it. Before, however, the tomb was finally closed, I was permitted to examine it and its contents; and I then noted some facts that had not been observed.

I owe my knowledge of facts that did not come under my own observation to the kindness of Dr. Sheppard, who has lent me his notes and given me every assistance in his power.

Although when first uncovered the archbishop's remains appeared to be in a very perfect state of preservation, they actually consist only of the dry bones, without any integument or ligament; except that the upper part of the body is still covered by a dry parchment-like integument.<sup>2</sup>

The body lies with the head towards the west, and the feet towards the east.

So far as I could see there had been no covering to the body besides the mass-vestments; but since everything of linen buried in the coffin has utterly perished, it is not improbable that some under garment or garments had been placed under the vestments. Round the waist, however, there was found a band of hair cloth, nine inches wide.<sup>3</sup>

The first of the vestments was no doubt the amice, but the linen part of this has completely disappeared, and only the apparel remains. It is a strip of amber-coloured damask silk, originally red, twenty-two and a quarter inches long by three and a half inches wide, bound round with red silk. It is embroidered with seven circles coupled at the top and bottom alternately by scrollwork. (Plate IV. fig. 4). In each circle is a figure, as follows:

1. An angel facing to the sinister, holding in his left hand a closed book. The right hand is upraised. On the field in front of the angel are the letters MICAEL, and behind him a crescent.
2. A winged lion, passant to the sinister, with a scroll under it. On the upper part of the field are the letters LVCAS.
3. A winged man on bended knee holding up with covered hands a large clasped book. On the field is the word MATEVS.
4. Our Lord in Majesty seated on a throne, His right hand raised in blessing, in His upraised left hand a closed book. The feet are bare. On either side the head, which is nimbed, are the Greek letters Α Ω. The nimbus is not crossed. On the dexter side of the figure is a gold roundel to represent the sun, and on the sinister a tarnished silver roundel to denote the moon.

<sup>1</sup> The chalice and paten were usually placed on one side or other of the head or body, and in an upright position, since the chalice generally contained wine. Three stone coffins at Wells, now in the undercroft of the chapter-house, have special recesses in the dexter sides for the chalice.

<sup>2</sup> I am indebted to Dr. Wickham Legg, F.S.A., who was present when I examined the tomb and coffin, for the following anatomical notes:

The skull is quite perfect; the zygomatic arches slender and only slightly vaulted; and the *ossa nasi* are particularly well-formed. The skull itself is half-filled with dried-up substance, thus making it impossible to take any accurate measurements of its capacity. The crowns of the molar teeth are much worn. On the left side of the lower jaw three molars, and on the right side two molars, are missing, and their *alveoli* have quite disappeared. The incisors, canines, and bicuspidis are perfect. In the upper jaw the teeth are perfect, except the wisdom teeth, which are gone. The distance, as taken with metal callipers, from the suture of the nasal bones to the occipital protuberance is one hundred and sixty-five mm., and from the base of the mastoid process to the corresponding part of the other mastoid one hundred and thirty mm. The right femur measures five hundred and twenty mm. from the summit of the head to the lower part of the internal condyle.

<sup>3</sup> See the account of St. Thomas's burial, *post*.

5. An eagle facing to the dexter, and standing on a scroll, which it also clasps with the right claw. On the field is the word IOHANNES.
6. A winged ox, passant to the dexter, and holding by its right forefoot a scroll, which passes under the body. On the field is the word MARCVS.
7. An angel standing and facing to the dexter, holding with covered hands a closed book. On the field is his name, GABRIEL, and on each side the lower part of the figure is a crescent.

The scrolls and figures are all worked in gold thread; but the faces, hands and feet, and the eagle's head and claws in silver thread, now tarnished to an amber colour. All the outlines and draperies are marked by lines of amber-coloured (but originally red) silk. Between the circles, and uniting them, were imitation turquoises of stained bone, all now detached, but three perfect examples have been found in the coffin. The winged figures only show one wing and are without *nimbi*.

It will be seen that the emblem assigned to St. Luke is a lion, while the ox is assigned to St. Mark.

Over the amice was worn the albe. No remains of this linen vestment were found, nor of a girdle; but the apparels of the sleeves still remained on the arms, and the front apparel lay over the bones of the legs. The sleeve apparels are narrow bands of amber-coloured (but originally red) damask silk, eleven inches long and two and a half inches wide, edged with narrow red silk ribbon. Along the middle line of each is a strip of tarnished gold lace, seven-sixteenths of an inch wide. The front apparel is of the same stuff, and is similarly edged, but had a strip of gold lace at each end instead of across the middle. It is seven and a half inches wide and over sixteen and a half inches long, but one end is imperfect. There seems to have been no apparel on the back of the albe. The apparels are made of the same stuff and pattern as the chasuble.

The stole is a very remarkable piece of work. It originally consisted of a long strip of linen foundation embroidered in green, brown, red, and other coloured silks, with a series of cruciform, fylfot and other patterns, forming a succession of panels, each two and a half inches long, and of an uniform breadth of two inches. The ends, which are not widened (Plate I. figs. 3 and 4), have a silk fringe about two and a quarter inches deep. The linen foundation has completely perished, and only some very slight traces of its former presence are left. The stole therefore now consists of the silk embroidery simply cohering without any actual support. The length of the stole was not ascertained, and a good deal of it is still on the body.

No trace whatever of the fanon was found.

The tunicle and dalmatic are represented, not by actual vestments, but by pieces of silk damask, cut from a length of the material and sewn together like long bags, with an opening through the closed ends for the head.

The tunicle is of the same stuff as the chasuble, of amber-coloured damask of Oriental pattern, with roundels containing pairs of birds, trees, etc. The heads and feet of the birds and some minor details were covered with gold leaf, now tarnished to a purple colour.

The dalmatic resembles the tunicle in colour, material, and pattern, but the birds and circles, etc., are on a much larger scale. As in the other case, the birds' heads and feet and the centres of some of the devices were once gilt. The woven design is shown full size in Plate III.

Neither the dalmatic nor the tunicle has any sleeves, nor are they ornamented with orphreys or fringed borders. Both are so long as to reach nearly to the ankles.

The chasuble is very large and ample, but the lower part in front (figured on Plate II.) had unfortunately been cut off and removed before I examined it. It is of the same



Fig. 3

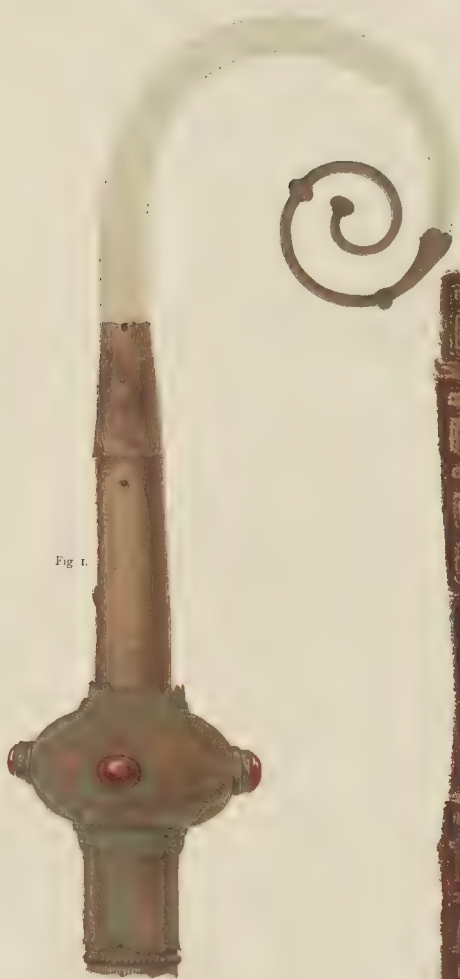


Fig. 1.

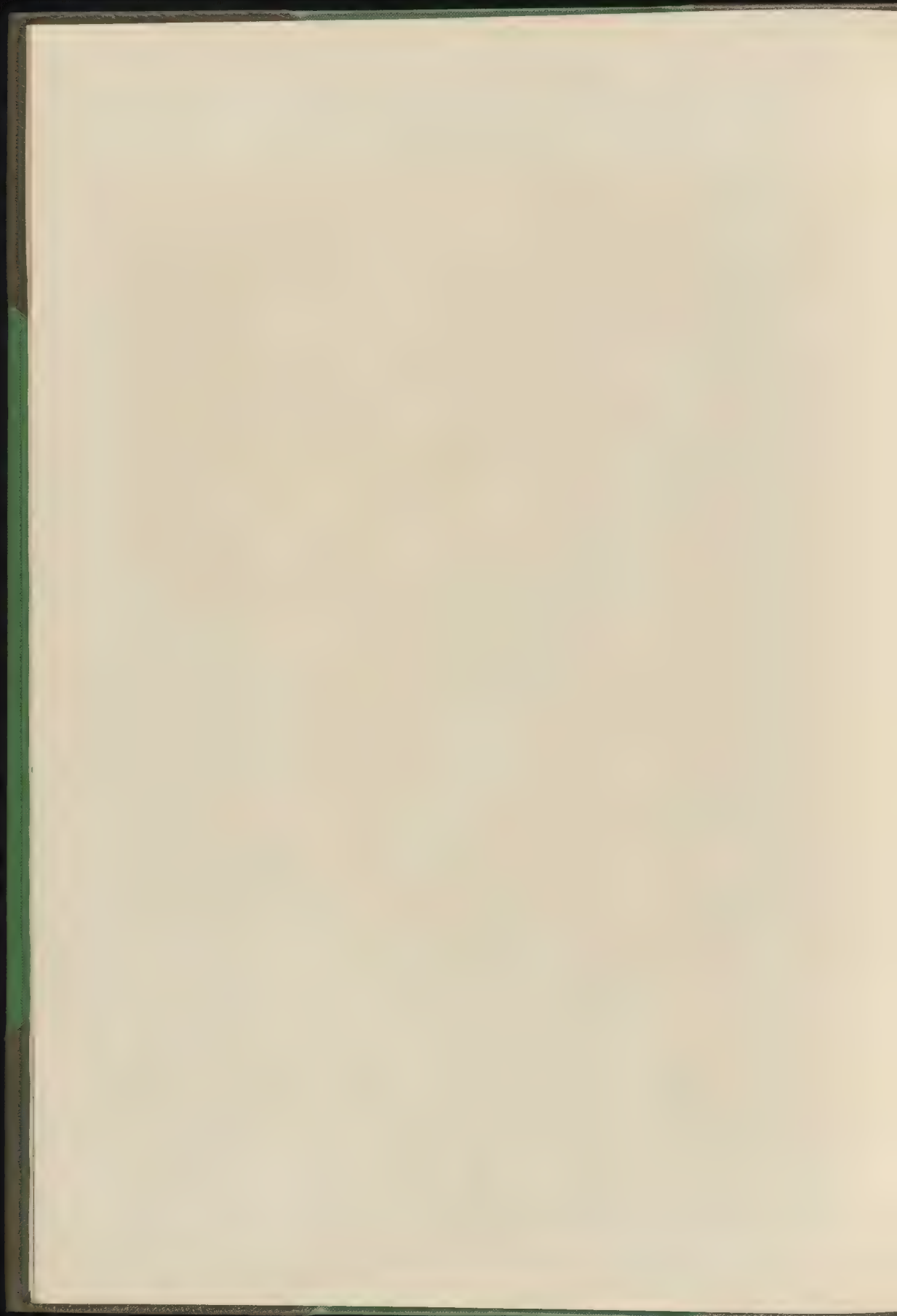


Fig. 2



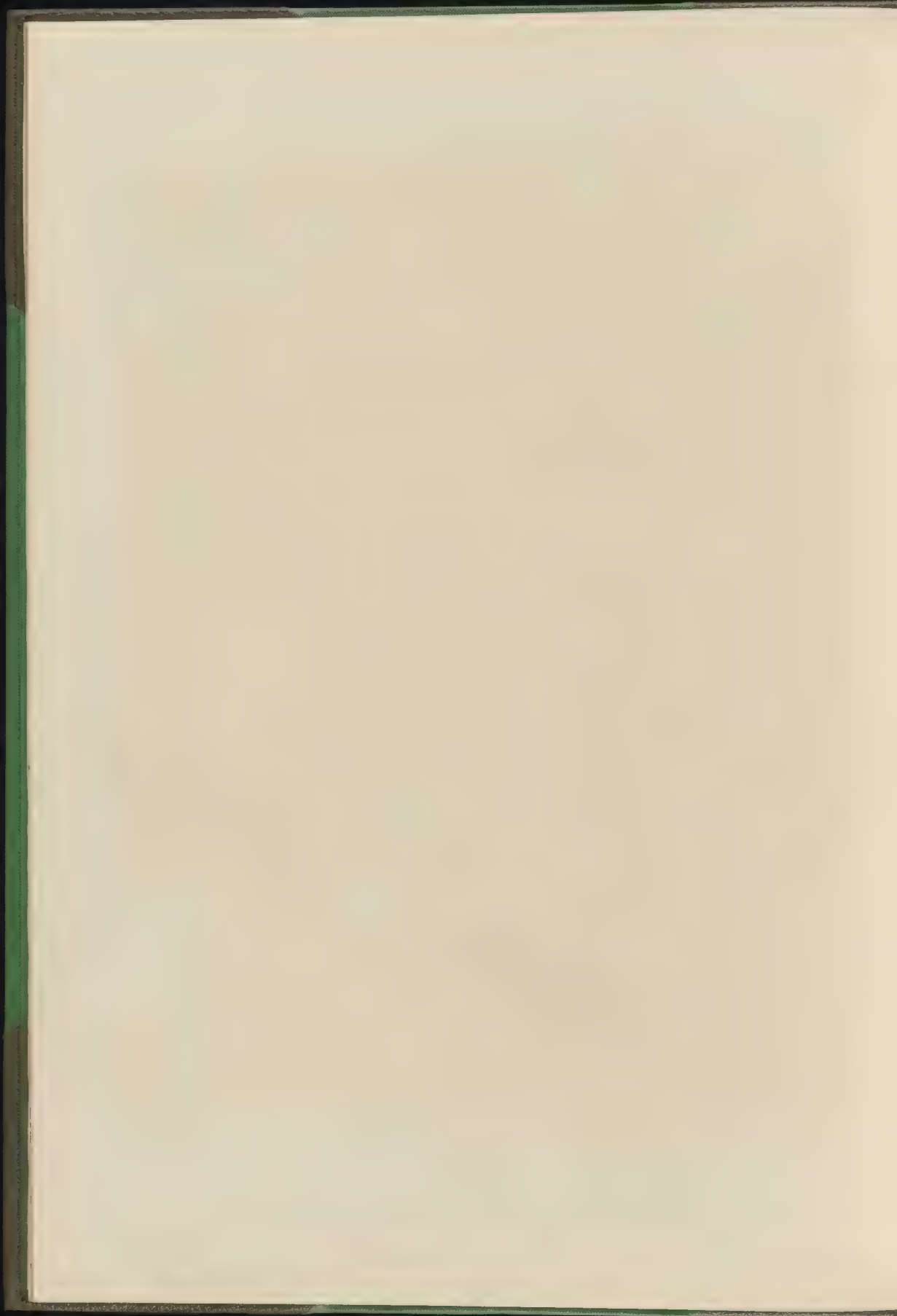
Fig. 4

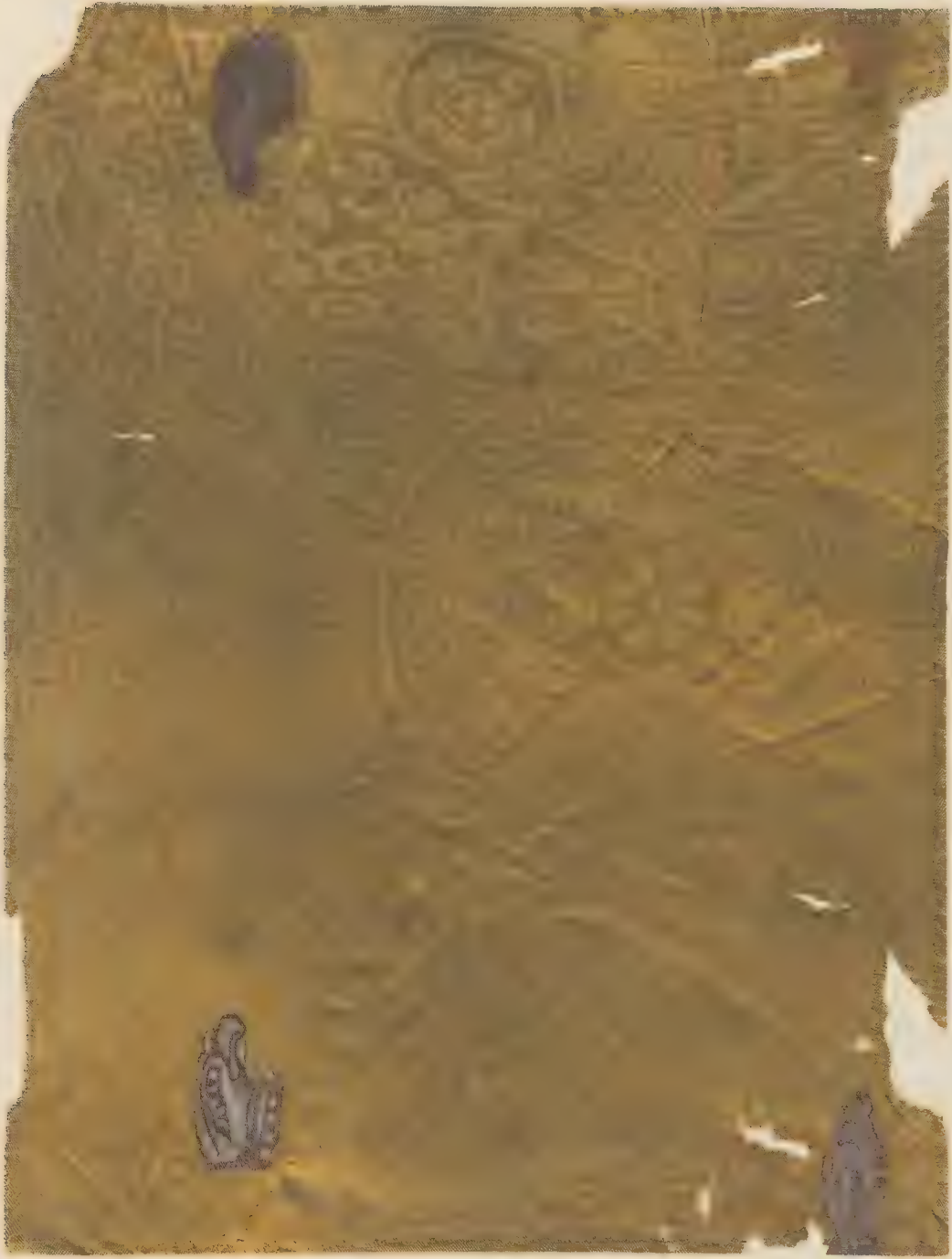
CROSIER (Figs. 1 & 2) AND ENDS OF THE STOLE (Figs. 3 & 4) FOUND IN AN ARCHBISHOP'S TOMB AT CANTERBURY.



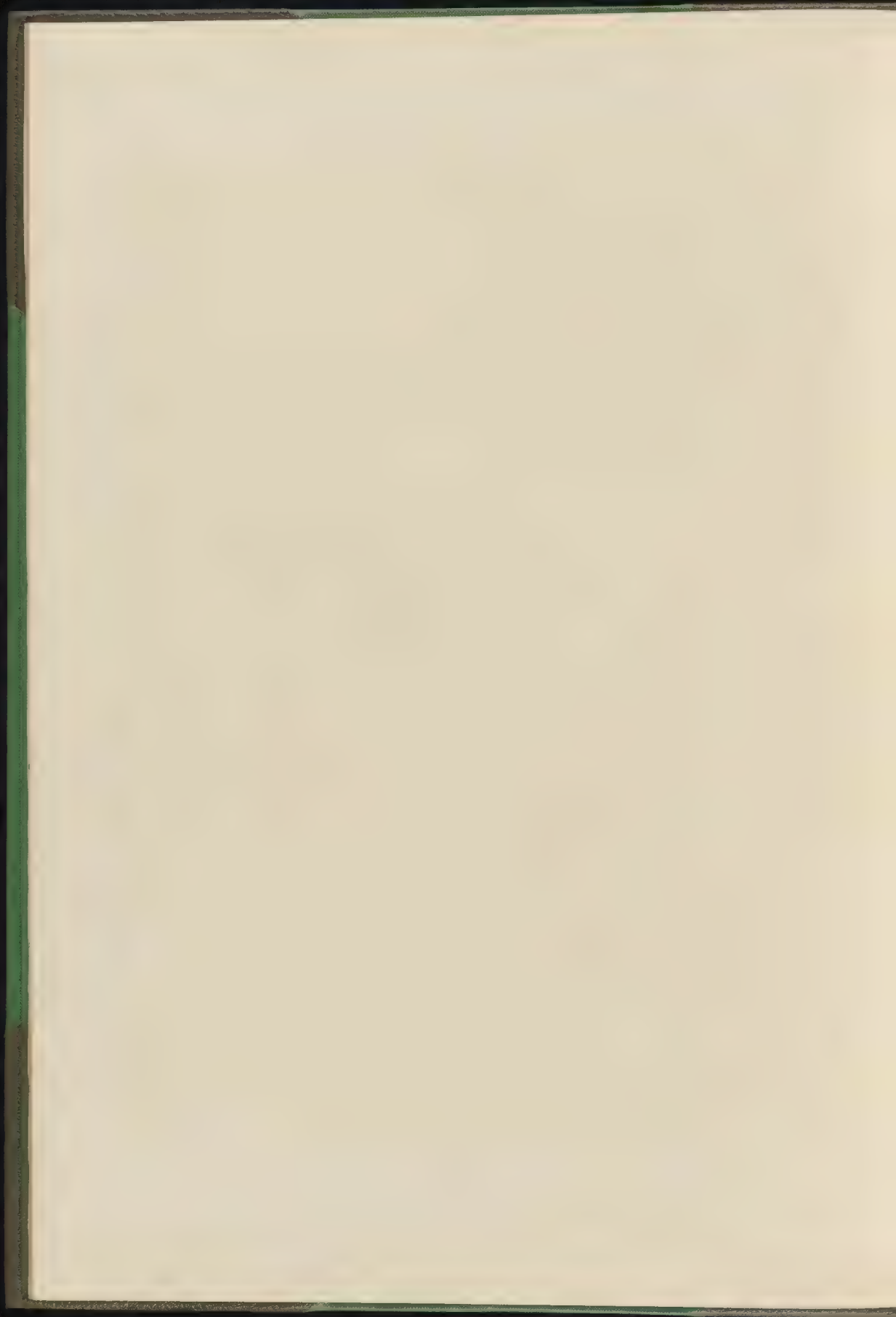


PIECE OF THE FRONT OF THE CHASUBLE FOUND IN AN ARCHBISHOP'S TOMB AT CANTERBURY.





PIECE OF THE DALMATIc FOUND IN AN ARCHBISHOP'S TOMB AT CANTERBURY.





colour, material and pattern as the tunicle, but has inserted into it at regular intervals broad bands, perhaps purple originally, with crosses between palm branches and arabesque patterns. The design is, however, woven upside down, probably through ignorance or carelessness of the weaver. One of these bands is shown in Plate II.

The opening for the head in the centre of the vestment is cut square in front, where it is two inches across at the bottom, and is edged, as was the border of the vestment, with a woven band of blue (or green) and gold lace, seven-eighths of an inch wide, laid on a somewhat wider band of soft amber-coloured damask silk. The device on the lace resembles a conventional castle. The tunicle and dalmatic were edged with similar lace. From the opening for the head down to the point of the chasuble it measured four feet. The back was not measured, because the body was not allowed to be moved or interfered with. The sides were rolled up to allow the hands being joined or crossed on the breast, but when extended they must have reached as far as the wearer's hands. The orphrey of the chasuble is formed of a band of lace, one and three-quarter inch wide, of gold-coloured silk and gold thread woven with a close lozengy pattern based on the Greek fret or fylfot. At regular intervals of about nine and a half inches a raised device in blue and gold occurs, consisting alternately of open embattled lozenges, and groups of nine small squares set lozengewise. The arrangement of the orphrey on the front is thus: up the middle is a vertical band or stripe extending as far as a horizontal band across the upper part of the vestment; from the lower part of the vertical band two diverging stripes descend, and a little below the junction with the cross band two other stripes diverge and pass over the shoulders. The orphrey thus resembles a **T** and a **Y** combined, with a smaller reversed **Y** on the bottom of the vertical stripe.

This arrangement of the orphrey is not uncommon. It is seen in a somewhat more elaborate form on the well-known chasuble, said to have belonged to St. Thomas of Canterbury, at Seas,<sup>1</sup> and many similar examples of the thirteenth and fourteenth centuries occur, with a few of even later date.<sup>2</sup>

The pall was originally of white wool; Dr. Sheppard says it had decayed to a mere line of sooty matter which he could not trace below the breast. Where it crossed the shoulders lay two silver-gilt pins, each four and a half inches long, with a flat head, five-eighths of an inch in diameter, in the form of a daisy<sup>3</sup> or marygold of sixteen petals. (Fig. 1.) No pin was found on the breast.

Lying on the bottom of the coffin, the one by the left shoulder, the other by the right thigh, were found two folded pieces of lead, about two and a half inches square, enclosed in coloured silk. One weighs, as it is, just over three quarters of an ounce. The other weighs exactly one ounce and a quarter, and has within it a piece of woven material, now of a ruddy colour. These are clearly the lead plummets that were usually fixed to the ends of the pall, and the piece of woven stuff is a fragment of the pall itself.<sup>4</sup>

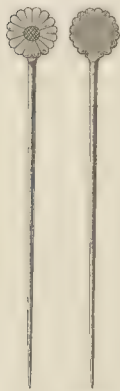


Fig. 1.—Silver-gilt  
Pall Pins, showing  
front and back  
(Full size)

<sup>1</sup> See the diagram and details in Shaw's *Dresses and Decorations of the Middle Ages*, vol. i.

<sup>2</sup> e.g. Effigy of a priest, c. 1250, at Ludbury, co. Hereford; of Bishop Giles de Bridport (ob. 1262) at Salisbury; of bishop Drokenford (ob. 1329) at Wells; and of priests at Worcester (see T. and G. Hollis's *Monumental Effigies of Great Britain*), Beverley Minster, and Houghton, Norfolk, all of the first half of the fourteenth century. Also the effigy at Hereford assigned to Bishop Stanbury (ob. 1474), and the incised slab of an abbot of Salby, who died in 1526; but these two figures may have been represented by the carvers in chasubles of much earlier date.

<sup>3</sup> Possibly a daisy was the badge or device of Archbishop Hubert, as the Inventory of 1315 (*vide Dart*) mentions "*Casula Huberti Archiepiscopi rubea ornata margaritis*. Item *Casula ejusdem purpurea ornata margaritis*." *Margaritis* may of course mean "with pearls," but *perulis* is elsewhere used in the Inventory.

<sup>4</sup> The modern palls are still woven in precisely the same way as this venerable twelfth century fragment, as was

The archbishop's hands do not seem to have been covered with gloves, unless of linen, as not the smallest traces of them were visible. On the index finger of the right hand was a massive gold ring<sup>1</sup> set with a green stone, a plasma, cut *en cabochon* and rudely engraved with the Gnostic device of an erect serpent with irradiated head and its name XNVPHIC. (Fig. 2.)



FIG. 2.—Gold Ring, showing front and side views, and device on the stone.  
(Full size.)

The buskins and sandals are of the greatest interest and value, being the only early examples we possess. In fact these and the similar foot-gear of Bishop Waynflete preserved at Magdalen College, Oxford, are, it is believed, the only English examples known.

The buskins (Plate IV., fig. 3) are of silk, originally green in colour; they measure two feet two and a quarter inches in length in front and one foot ten inches at the back. Each is thirteen inches round the ankle and twenty-one inches round the opening at the top. The length of the foot is eleven inches. The part covering the leg and hinder part of the foot is all in one piece, joined down the back and along the bottom. That covering the forepart of the foot is also in one piece, joined underneath.

The leg part is embroidered with a lozengey diaper formed by lines of gold thread. The lozenges, which are two inches square, are worked in gold thread, with silver in places, with cruciform and stellate devices of various patterns; but six of the lozenges two on the front line and two on each side contain eagles. Those on the sides face the centre; but of the middle pair, the upper faces the dexter, while the lower is regardant. The foot part of the buskin is worked with a diaper of six-rayed star-like ornaments, small crosses, and pellets, all apparently of silver. The seams throughout are covered with gold cord. The buskins were lined with soft amber-coloured damask silk and fastened above the knee by a silk lace secured to a loop at the back and passing twice round the leg. The lace on one buskin still remains as originally tied.

The sandals (Plate IV. figs. 1 and 2) form a regular pair of right and left, and are made of silk, originally green, embroidered all over with gold and silver thread. They are made in one piece, joined up the outer side. The front is covered by a series of five loops, rounded at the bottom and pointed at the top, where they end in fleurs-de-lis. The loops decrease in size on each side of the central one, and radiate from a common centre. On the point of each is a collet formed of silk, enclosing a small carbuncle. Beyond these loops on each side is an attenuated dragon with his tail terminating in a second head; and, behind him, another pointed loop. The toe is covered by a singular tripartite looped knot with the ends terminating in fleurs-de-lis; and above and below this is a row of cruciform devices and stars. The back is covered by a scroll-pattern enclosing on each side an eagle, over which is a lion. The central stem of the scroll runs up the centre line of the back, and was set with three oval amethysts, all now gone, though one has been found on the bottom of the coffin. The sandals are partly open in front, and have round the top a band three quarters of an inch deep, set with small carbuncles, each between two fleurs-de-lis. There

seen by comparison with Cardinal Manning's pall, which was kindly lent by his Eminence to the Society for examination.

<sup>1</sup> It is doubtful whether this was the archbishop's "best ring," for it was customary at a comparatively early period for that to be claimed by the king, while the prior of Canterbury had "unum anulum secundo meliorem." (See *Archaeological Journal*, xi. 273, and xx. 233.) The ring found in the coffin may, however, have been an old or inferior one, and we know that such were sometimes specially provided, as in the case of Thomas Savage, Archbishop of York, 1501-1507, "for a pontifical put upon my lorde's fynger in tym of soring xvij<sup>e</sup>." *Test. Ebor.* iv. (Surtees Society, 53) 319.

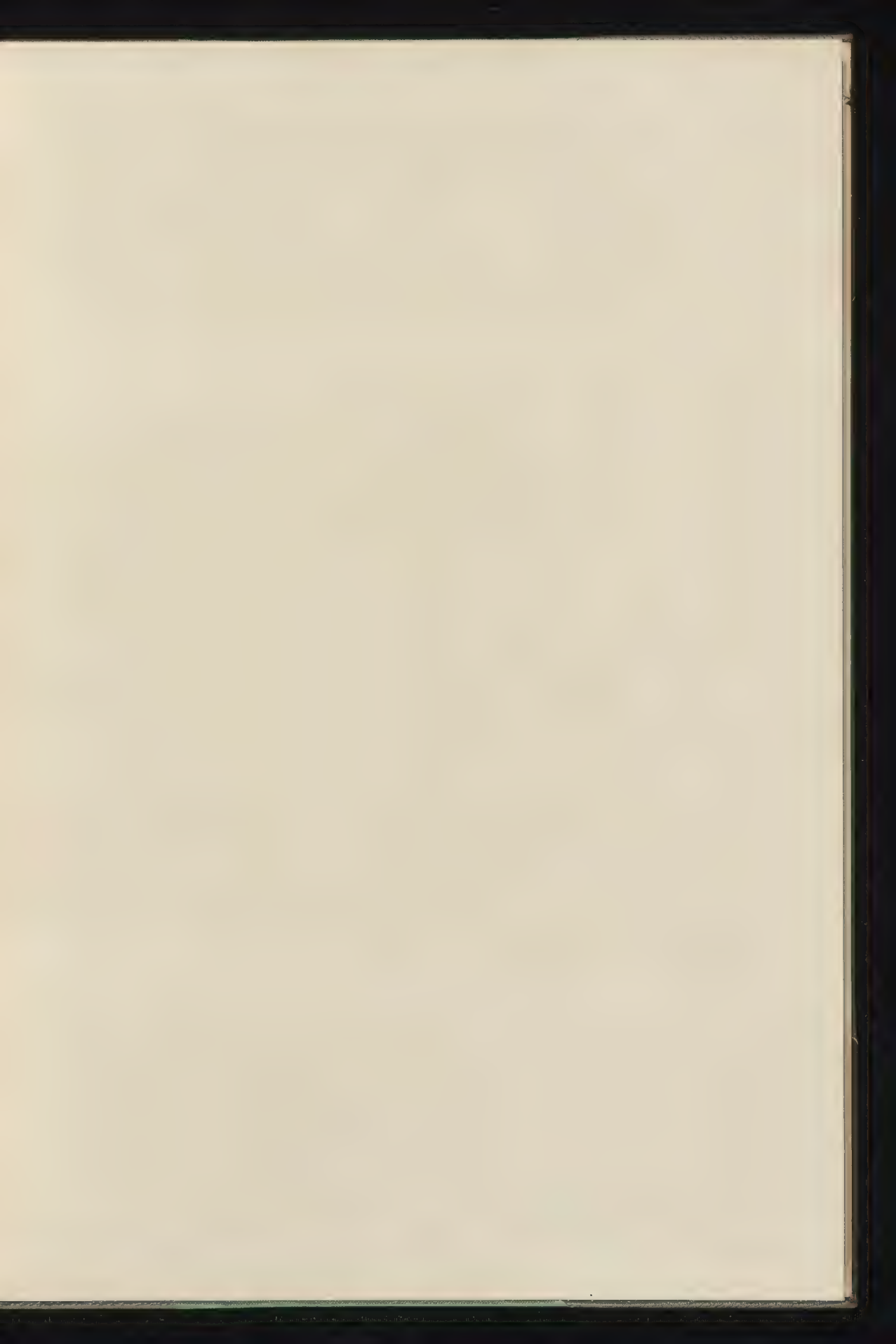




Fig. 1



Fig. 3



Fig. 4

Pl. 2





MITRE FOUND IN AN ARCHBISHOP'S TOMB AT CANTERBURY.



gilt. The bowl is four and three-eighths inches in diameter, and one and seven-eighths inches deep, with the characteristic lip found on all early chalices. The outside of the bowl, unlike any other English example, is engraved round the upper and middle portions with a sort of intersecting arcade of two series of twelve arches each, one having the curves ending in small trefoils, the other, which has longer curves, in curious floral and leafy pendants. There is no stem proper to this chalice; the knot, which is fixed immediately under the bowl, consists of twelve ribbed lobes with a band of beads above and below. The foot is circular, with twelve flattened lobes with rounded ends descending from the knot. The lower halves of each lobe are engraved with panels of conventional scroll-work and foliage, connected together by small bands or straps. Below, and following the outline of each lobe, is engraved a sort of invected pattern, and the lowest member or base is also engraved with a row of hatched triangles. At the top of one of the lobes, just below the knot, a small cross is cut, perhaps to mark the front of the chalice. The parts that are gilt are the inside, the lip, and the arcing on the bowl; the knot; and the engraved parts of the foot.



Fig. 4.—Silver parcel-gilt Paten  
(Full size)

The paten (Fig. 4) is five and a half inches in diameter, and has one circular depression only. This is engraved in the centre with a large figure of the Holy Lamb, around which is a narrow ring two and seven-eighths inches in diameter and a quarter of an inch wide, inscribed:

†: AGENVS DĪ QVI TOLL'PECCATA MVNDI MISERERE NOB':

Round the rim is a second inscription engraved on a band a quarter of an inch wide:<sup>1</sup>

†: ARA CRVCIS TVMVLIQ: CALIX LAPIDISQ: PATENA:  
SINDONIS OFICIVM CANDIDA BISSVS HABET:

<sup>1</sup> The inscription on the rim is not found on any other known English paten. I was in hopes of finding it in some of the service-books, but I have searched those of Salisbury, York and Hereford in vain. Our Fellow, Mr. J. D.



are no signs of any fastening of the sandals; but parts of the linings remain, of soft amber-coloured damask silk. The soles are covered with red damask silk.

The mitre (Plate V.) is made of a piece of plain amber-coloured silk, twenty-four and three-quarter inches long by nine and three-quarter inches wide, but reduced by turnings-in to twenty-three and a half inches long and nine and a quarter inches wide. This folds in the usual way, and was joined up the left side. It had a narrow orphrey three-sixteenths of an inch wide, of red silk, partly plain, partly woven with lozenges, and a band of the same stuff was carried round all the edges and down each side. The labels are of the same silk as the mitre, and were fourteen and a half inches long; they vary in width from half an inch at the top to two inches at bottom. Each is formed of two strips of silk sewn round the edges, and bordered on one side only with narrow silk braid of the same colour. The labels are not fringed or tasselled.

Until the close of the twelfth century mitres were worn with the horns at the sides, and the labels were originally strings that held the mitre together and regulated its size to the head of the wearer. Their original use was afterwards lost sight of, and even before the mitre was turned round with the horns front and back, the labels had become merely ornamental appendages; and when the new fashion of wearing the mitre came in, they were moved from the side where the mitre opened to the middle of the back, as in the example before us. The new fashion of wearing the mitre was probably introduced at Canterbury by Archbishop Hubert Walter, as his seal shows. His seal as Bishop of Sarum is imperfect; but on his counter-seal he wears the mitre in the old fashion. In the coffin the mitre was found placed on the head in the new fashion.

Placed beside the body, on the right side, were a chalice and paten; both in almost perfect preservation.



Fig. 3.—Silver parcel-gilt Chalice  
(Full size.)

The chalice (Fig. 3) is five and five-eighths inches high, and of base silver parcel-

youthful river-god"<sup>1</sup> (Fig. 8). Above the boss the rest of the staff and the crook were covered by thin metal plates, which have entirely perished, fastened on to the wood by small pins. The crook terminated in a silver-gilt coil with small knobs thereon.

At the lower end of the crosier is a similar band, or ferule, to that below the boss, in which is fixed an elongated spike of iron three and three-quarter inches long (Plate I. fig. 2).

With the exception of such parts as were of linen, all of which have completely perished, the vestments found in the coffin were in a wonderfully perfect state; a fact due, in all probability, to the body having been buried in a stone coffin and in so dry a place, at a considerable height above the ground.<sup>2</sup> Not improbably the linen had been consumed by the maggots whose skins were so abundant upon and in the folds of the silken stuffs,<sup>3</sup> but the silks themselves had not been injured by them.

The chasuble, the stole, and the buskins and sandals found in the dead was forbidden by a council of Auxerre in 578, and by an earlier council of Carthage at the end of the fourth century. (Labbe & Cossart, *Sacrorum Conciliorum . . . Collectio*, Florentiae, 1759, t. iii. col. 881, t. ix. col. 913.) This is but a small part of the instances which might be given if need be; but they are sufficient to prove the existence of the practice in early times, however repugnant such a custom may be to our present notions.<sup>4</sup>

<sup>1</sup> Note by the late Rev. S. S. Lewis, M.A., F.S.A. (through the kindness of the Rev. W. A. Scott Robertson), who adds, "The whole attitude recalls the magnificent statue which is so conspicuous upon the coins of Antioch and Syria, and is known to us as the 'Fortune of Antioch.' But in this case the slighter build of the seated figure and the wheat ears that she holds suggest the attribution to Persephone, the goddess who loved Agriculture so well. She controls the turbulent river with the touch of her foot; a pleasant allusion to one of the troublesome problems of rural life in our nineteenth century."<sup>2</sup>

<sup>3</sup> "From time to time during the repaving or repair of our cathedral and abbey churches, the displacement of a tomb or a coffin lid has disclosed the remains of a long deceased bishop or abbot. Where the body has been buried in lead the remains are generally ill preserved; but where burial has taken place in a stone coffin, laid above or just beneath the floor, or in a dry part of the building, although the body has been reduced to a mere skeleton, the vestments and ornaments buried according to custom with the deceased are often in an extraordinary state of preservation.

Two interesting cases in point are given by the monk Gervase in his well-known account of the burning in 1174 and subsequent repair of Christ Church, Canterbury. In describing the removal of different altars and tombs, he tells us that 'Lanfranc was found enclosed in a very heavy sheet of lead, in which, from the day of his first burial up to that day, he had rested untouched, in mitre and pall, for sixty-nine years and some months.' Although the archbishop had remained untouched all this time, on opening the lead coffin 'his very bones were consumed with rottenness, and nearly all reduced to powder. The length of time, the damp vestments, the natural frigidty of the lead, and above all the frailty of the human structure, had conspired to produce this corruption. (B. Willis, *Architectural History of Canterbury Cathedral*, London, 1846, p. 57).

On the other hand, Gervase tells us that when the tomb of Archbishop Theobald, which was built of marble slabs, was opened, on raising the lid of the coffin, the body 'was found entire and rigid, and still subsisting in bones and nerves, skin and flesh, but somewhat attenuated. He was thus raised from his sepulchre in the nineteenth year from his death, his body being incorrupted, and his silk vestments entire.' (*ibid.* 57.)

In 1168, on the occasion of the translation of St. Edward at Westminster, certain of the wrappings of the body that were removed were so undecayed that they were made into copes.

Fig. 5 - Full length view  
of the Crosier  
( $\frac{1}{2}$  linear.)

These were still in use when the Inventory of 1388 was made and are therein described as 'Tres cape Sancti Edwardi in quibus fuerat sepultus, unde prima glaucei coloris cum talentis. Secunda rubea cum lunis. Tercia cum aquilis,' but two of them then had new orphreys given by brother John Somerton.

It is unnecessary here to multiply such examples, which can be readily gleaned from the pages of Gough and other writers, as well as from the *Archaeologia*, down to our own time." (W. H. St. John Hope, in *Proceedings of the Society of Antiquaries*, 2nd S. xiv. 196).

<sup>2</sup> When King John's coffin at Worcester was opened in 1797, it was noticed that "a vast quantity of the dry skins of maggots were dispersed over the body." (V. Green, *An Account of the discovery of the body of King John*. London and Worcester, 1797, p. 4.)



The Holy Lamb, the two bands of inscriptions, and the edge of the paten are gilt.<sup>1</sup>

This chalice and paten are as early in date as any yet found in England, and they cannot be much later than the middle of the twelfth century. From their stout make and workmanship these vessels were certainly made for use at mass, and are not undertaker's furniture. The chalice is the most ornate example that has yet been found.

In the bottom of the bowl is a dark red incrustation, no doubt the remains of wine placed in the chalice when it was put in the coffin. Several curious proofs of the existence of this practice have been noticed.<sup>1</sup>

The crozier is of some light wood; it measures nearly one inch in diameter, and when complete was about five feet eight inches long (See Plate I. figs. 1 and 2, and fig. 5 on next page). A little below the top, resting on a silver-gilt band or collar, one inch and a half deep, is a large round boss, also of silver-gilt, with an engraved band above and below, and originally set with four gems, one of which is now lost. The three remaining gems are: 1. A pale carnelian coarsely engraved with a horse passant (Fig. 6):



Figs 6, 7, 8. Gems on the boss of the Crozier.  
(Full size.)

2. A red sard, rudely engraved with a hand holding three ears of wheat (Fig. 7); and
3. A red jasper, "slightly flaked in the upper part, bearing a female figure holding wheat-ears in her right hand and seated on a pile of rocks. One of her feet is on a

Chambers has referred to me an early super-altar now preserved at Cologne, which bears the same inscription, and to a statement by Abbé Migne that the verse was written by Hildebert du Mans in the eleventh-twelfth century (*Ces vers, il est vrai, sont de Hildebert du Mans, écrivain du xi'-xij' siècle*). Dr. Wickham Legg has also found it in *Sacerdus Mitrato* (lib. iii. cap. ix. Migne's edition, p. 146).

<sup>1</sup> Thus a contemporary record of the removal of the body of William de Blois, Bishop of Lincoln, 1203-1206, about a century after his burial, states that "*inventum fuit integrum et vinum in calice cum quo humatum fuerat recens ut videbatur et purum*." (Quoted in Gough's *Sepulchral Monuments in Great Britain*, i. 36). Hearne also describes the finding in 1727 of a stone coffin in the Lady Chapel at Wells, supposed to be that of Bishop William Bitton I. (1248-1264), in which "was found a small silver cup, full of liquor, which was thrown in the dirt, before anybody of Curiosity came to the grave. The Cup was cover'd with a small silver Paten, which was a little eaten up with rust." (Hearne, *Adami de Domesham Historia de rebus gestis Glastoniensibus*, pref. xxvii. xxviii.) In or about 1844 there was found in a stone coffin in the north quire aisle at Hereford, "a chalice and paten of pewter, having on the top of it the decomposed remains of a square silk covering . . . . On taking off the top of the chalice, there was observable a mark round the sides, near the bottom, which had evidently been caused by the evaporation of the consecrated fluid it had contained." (Haverгал, *Fasts Herefordenses*, 198.) In the same church, when the coffin of Bishop Richard de Swinfield, who died in 1316, was opened in 1861, "on the right side of the head the chalice and paten were found in excellent preservation, with traces of the consecrated elements." (*Ib.* 199.)

I am indebted to my friend Dr. Wickham Legg, F.S.A., for the following note on early instances of the burial of the consecrated elements with the deceased:

"It was an ancient Christian practice to bury the eucharistic species with the dead. In a life of St. Cuthbert printed by the Bollandists, said by them to be contemporary with St. Cuthbert, obleys were placed upon the breast of the saint as part of his preparation for burial. ("*A navigantibus ad insulam nostram delatus, toto corpore lavato, capite sudario circumdato, oblati super sanctum pectus positus, vestimenta sacerdotalia indutus*," etc. *Acta SS. Bolland. Parisiis et Romae*, 1865. Martii, t. iii. p. 123.) St. Benedict gave the body of the Lord to be placed upon the breast of a young man whose body had twice been cast out of the grave by no human hands. (*Dialog. S. Gregorii*, lib. II. cap. xxiv. Migne, *Patrologia*, t. lxxvi. p. 180.) The glass vessels filled with a red fluid found in the loculi of the catacombs are now believed to contain not blood, but eucharistic wine. (*De phialis rubricatis quibus martyrum Romanorum sepulchra dignosci dicuntur*. Bruxellis, Alph. Greuse, 1855. I am indebted to the courtesy of the Bollandist fathers for a copy of this important work.) The practice of giving the eucharist to the

## POSTSCRIPT.

It may be interesting to compare the foregoing description with contemporary accounts of the burials of St. Thomas of Canterbury and of William de Trumpington, abbot of St. Alban's; the former is of particular value from the close correspondence in the ornaments buried with the archbishop with those lately found in the Canterbury tomb.

According to William FitzStephen, Archbishop Thomas, after his murder, "sepultus est in ipso in quo inventus est cilicio, et femoralibus interius cilicinis, exterius lineis, et in eisdem caligis, et in ipso quo erat habitu monachali; et supra hæc, in ipso eodem in quo ordinatus fuit vestimento, alba quæ Græce *poderis* dicitur, superhumerali simplici, chismaticâ, mitra, stola, mappula; quæ omnia sibi reservari præceperat, forte in diem sepulturæ suæ.<sup>1</sup> Supra quæ habuit archiepiscopaliter tunicam, dalmaticam, casulam, pallium cum spinulis, calicem, chirothecas, annulum, sandalia, pastoralement baculum; quo consuetum est more, quo dignum est honore."<sup>2</sup>

It is also interesting to find, from the Inventory of 1315,<sup>3</sup> that many of these ornaments were sufficiently perfect when the body of the saint was translated in 1220 to be preserved as relics:

*Item in parva cuppa argentea et deaurata continetur*

Pallium Sancti Thome martyris.

*Item in serisio magno churneo rotundo in capite oblongo cum ferula de cupro continetur*

Mitra alba cum aurifrigio Sancti Thome martyris in quo fuit sepultus.

Item Chirotheca ejusdem cum tribus aurifrigiis ornata.

Item Sandalia ejusdem de Inde brudata cum rosis besancijs et crescentijs aureis cum subtalaribus de nigro samicto brudatis.

Item Cilicium ejusdem.

The account of the burial of William de Trumpyngtone, abbot of St. Albans 1214—1235, as given by Matthew Paris, after describing the washing and laying out of the body, and removal of all the internal organs, etc., which were buried in the cemetery, proceeds:

"Corpus autem, interius aceto lotum, et imbutum, et multo sale respersum et resutum. Et hoc sic factum est, circumspecte et prudenter, ne corpus, per triduum et amplius reservandum, tetrum aliquem odorem offacientibus generaret, et corpus tumultuandum contrectantibus aliquod offendiculum præsentaret. . . . . Portabatur igitur corpus a camera quæ dicitur Abbatis, ubi expiraverat, in infirmariam; et ibidem pontificalibus est indutum, mitra capiti apposita, manibus chirothecæ, cum annulo, et dextro sub brachio baculus consuetus, manibus cancellatis, sandalia in pedibus decenter adaptata."<sup>4</sup>

<sup>1</sup> Cf. the Salisbury Inventory of 1222: "Ad sepeliendum magistrum Th. Thesaurarium casula una." (Thomas was treasurer, 1210—1214)

<sup>2</sup> *Vita Sancti Thome auctore Willielmo Filio Stephani*, in J. C. Robertson's *Materials for the History of Thomas Becket, Archbishop of Canterbury* (Rolls Series, 67), iii. 148, 149.

<sup>3</sup> Cott. MS. Galba, E. iv.; also printed by Dart.

<sup>4</sup> *Gesta Abbatum Monasterii Sancti Albani* (Rolls Series, 28), i. 301, 302.

# Vetusta Monumenta.

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THE ATCHIEVEMENTS  
OF  
EDWARD, PRINCE OF WALES,  
(THE "BLACK PRINCE")  
IN THE  
CATHEDRAL CHURCH OF CANTERBURY.

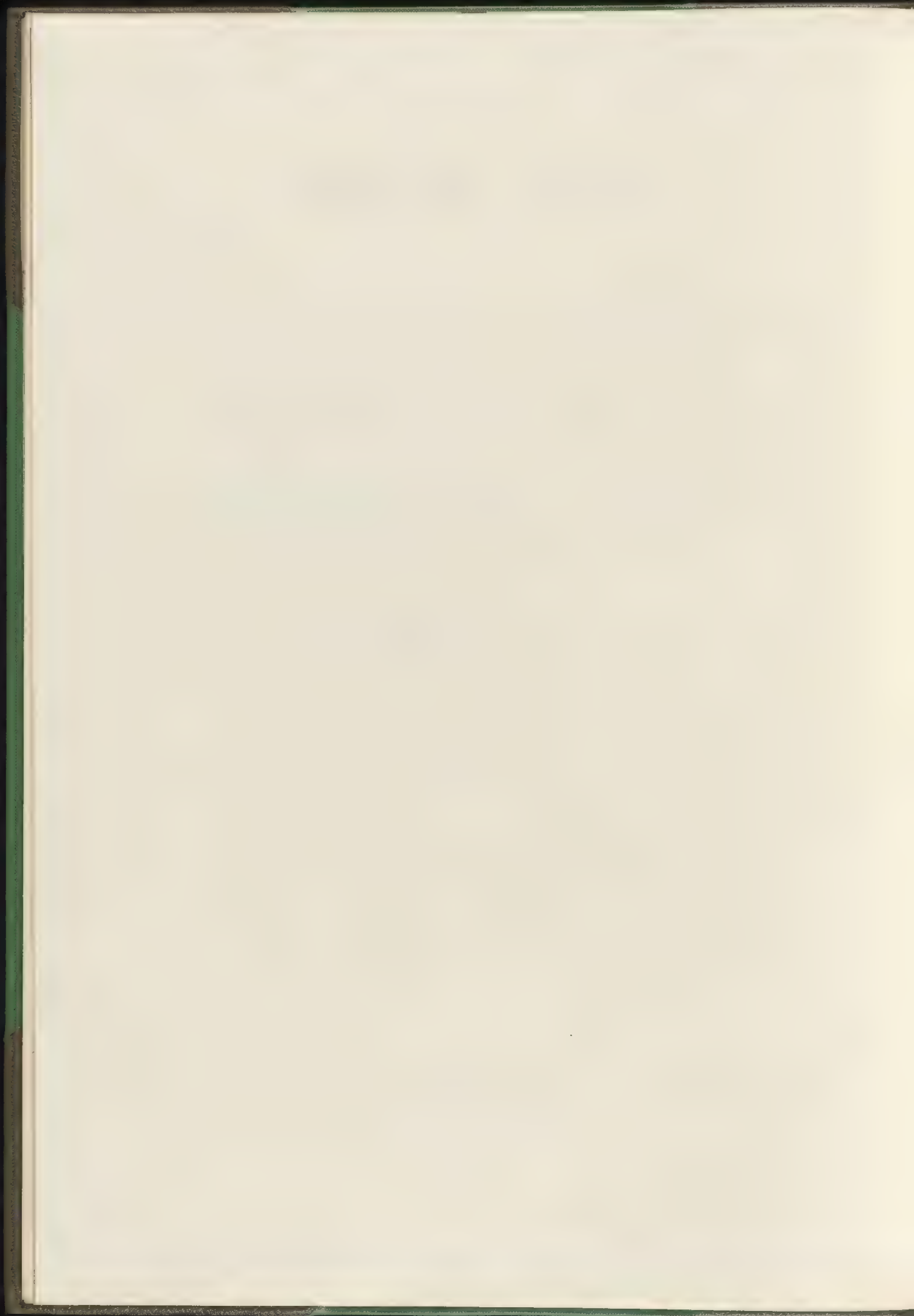
BY  
W. H. ST. JOHN HOPE, M.A.

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**Vol. VII. Part II.**  
PLATES VI.-X.

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VOL. VII.  
PLATES VI.—X.

*The ATCHIEVEMENTS OF EDWARD, PRINCE OF WALES (the  
"Black Prince"), in the Cathedral Church of Canterbury.*  
By W. H. ST. JOHN HOPE, M.A., Assistant Secretary.

Read May 31st, 1894.

OF all the monumental remains in this country, probably none possesses such an extreme historical interest as well as archaeological value as do the venerable relics that have hung for more than five centuries above the tomb of Edward, Prince of Wales, in the cathedral church of Canterbury.

For, I believe, the first time in history these priceless remains have been allowed to quit the precincts of the cathedral church, and by the obliging courtesy of the Dean and Chapter of Canterbury to be exhibited to the Society.

The Prince's tomb, although directed by his will to be placed before the altar of Our Lady in the undercroft, stands in the Chapel of St. Thomas above, now commonly but wrongly called the Trinity Chapel. It is directly south of the site of the shrine of St. Thomas, and occupies the space beneath the central arch of the arcade. This arch, like all those in this part of the church, is carried by twin columns of marble with sculptured capitals. The tomb itself is of Purbeck marble, adorned with enamelled shields of arms, and surmounted by a latten table carrying a life-sized recumbent effigy of the deceased Prince, also cast in latten. The tomb is enclosed by an iron grate some thirty years later in date. Over the tomb, and extending from pillar to pillar, is a flat wooden tester with a partly defaced representation of the Holy Trinity, with the Evangelistic symbols, painted on the under surface. It is suspended from a stout wooden beam or perch, which crosses the arch just above the capitals, by two stout iron rods or bars forked at the bottom. Upon this beam are fixed two short iron standards each ending in three pointed branches. Upon one of them it has been usual of late to place the helm and its crest, while the jupon and lesser objects have hung from the beam, and the shield has been secured to one of the irons holding up the tester.

Despite their wonderful interest, these remains, although so often written about, have seldom been described in detail.

The earliest published notice of them that I have met with is in a small quarto volume by Edward Bolton on *The Elements of Armories*, printed at London in 1610. He mentions the shield, the jupon, and a pavis, now lost, but does not describe their position. To his account I shall refer again presently.

Somner,<sup>1</sup> writing in 1640, does not mention the achievements.

<sup>1</sup> William Somner, *The Antiquities of Canterbury; or, a Survey of that Ancient Ollie, with the Suburbs and Cathedral*. 4to, London, 1640.

Sandford, writing in 1677, says that :

"On an Iron-Barr over the Tombe are placed the Healm and Crest, Coat of Maile, and Gantlets, and on a Pillar near thereunto his Shield of Armes richly diapred with Gold, all which he is said to have used in Bartel."<sup>1</sup>

Sandford also gives a drawing of the tomb and the tester over it, but omits the grate and all other accessories. This drawing is a very close copy of that given by Battely, in his edition of Somner's *Antiquities of Canterbury*,<sup>2</sup> but he says nothing about the achievements over the tomb.

Dart,<sup>3</sup> in his history of the church, published in 1726, likewise omits all reference to the achievements, but he gives a drawing of the tomb (p. 82) showing the helm and the chapeau and crest placed separately on an iron bar crossing the arch, from which are also suspended the jupon, gauntlets, and sword-scabard. The shield is not visible. In another plate (p. 87), representing Dean Wotton's tomb, both the bar and the perch over the Prince's tomb are shown.

This bar no longer exists, having been doubtless removed with many other historical landmarks by a late surveyor of the cathedral church. But the strong iron hooks for it remain, at about five inches below the capitals of the outer pair of columns. In the same pair of columns are other hooks, or the traces of hooks, for securing things now lost. Two holes remain twenty-six inches below the existing hooks, and in the western pillar nineteen inches lower down a third hook is driven. In the same pillar, but facing west, is another strong hook, pierced for a cotter, let into the marble about two feet below the capital.

On the lower parts of the two outer columns are marks of other attachments. Each has a lead plug on its south face, about seven feet six inches from the pavement, but the ironwork is gone.

On the south side of the western pillar are traces of a long inscription painted in black letter. This seems to have superseded a tablet of some kind fixed to the column by pins, for there are several curious rows of holes for them, some still containing wooden plugs.

But to return to the descriptions of the achievements.

The account given by Gostling in his *Walk in and about the City of Canterbury*, editions of which were published in 1774, 1777, and 1825, affords a few more details.

"The head of the figure of the Prince," he says, "rests on a casque or helmet, joined to the cap which supports his crest (the lion), formed after the trophies above the monument, where are his gauntlets curiously finished and gilt, his coat of arms quilted with fine cotton, and at least as rich as any of those worn by the officers at arms on public occasions (but much disfigured by time and dust), and the scabbard of his sword, which could be but a small one. The sword itself is said to have been taken away by Oliver Cromwell. His shield hangs on a pillar near the head of his tomb, and has had handles to it."<sup>4</sup>

Hasted in his *History of Kent*, published in 1799<sup>5</sup> simply copies this word for word.

<sup>1</sup> Francis Sandford, *A Genealogical History of the Kings of England, and Monarchs of Great Britain, &c. From the Conquest, Anno 1066, to the year 1677*. Folio, London, 1677, p. 187.

<sup>2</sup> *The Antiquities of Canterbury*. The first part by William Somner. 2nd edition, revised and enlarged by Nicholas Battely, M.A. The second part by Nicholas Battely. Folio, London, 1708, part ii. p. 82.

<sup>3</sup> J. Dart, *The History and Antiquities of the Cathedral Church of Canterbury, and the once-adjoining Monastery*. Folio, London, 1726.

<sup>4</sup> William Gostling, *A Walk in and about the City of Canterbury*. 8vo, Canterbury, 1774, p. 159.

<sup>5</sup> Edward Hasted, *The History and Topographical Survey of the County of Kent*. Folio, Canterbury, 1799, vol. iv. p. 540.



Gough in his *Sepulchral Monuments*, published in 1796,<sup>1</sup> gives an almost identical account, with this variation, that whereas Gostling says the sword "is said to have been taken away" by Cromwell, Gough distinctly states that it *was* taken away.

The first of the accounts of the present century, that given by Woolnoth in his *Graphical Illustration of the Metropolitan Cathedral Church of Canterbury*, published in 1816,<sup>2</sup> adds nothing to what has already been noted. The description by Blore in his *Monumental Remains*, published in 1826, is of interest since he is the first to draw attention to the absence of the label for cadency on the shield and jupon, a point to which I shall again refer. His description is as follows :

"Over the wooden canopy, and suspended from an iron rod, hang the helmet, crest, surcoat embroidered with the arms of France and England, without the file, gauntlets, and scabbard of the sword of the deceased : the sword itself is said to have been taken away by Cromwell. Affixed to the column at the head of the tomb is a wooden shield, plated with strong leather, and embossed with the royal arms, as on the surcoat, without the file."<sup>3</sup>

The omission of the label for cadency is also noticed by Willement in his *Heraldic Notices of Canterbury Cathedral*, published in 1827 :

"There still remains in this chapel a very beautifully wrought shield, and a surcoat, which are said to have been worn by this Prince; they bear the same charges as the effigy, excepting the label of three points, which is omitted in both of them, from which it is much more probable they appertained to King Edward. To these belong also a helmet, covered with the red chapeau, and faced with ermine, on which stands the golden lion; the label of cadency again omitted."<sup>4</sup>

In the letterpress to Stothard's *Monumental Effigies*<sup>5</sup> by Mr. A. J. Kempe, published in 1832, we for the first time meet with a detailed description of the achievements, accompanied by beautiful drawings of them and of the effigy and tomb, engraved by Stothard in 1817.

Mr. Kempe describes the achievements as "suspended by an iron rod above the tomb," except the shield, which was "fastened to the column at the head of the tomb." He also notes: "It is remarkable that there is no file either on this surcoat or the shield."

Britton, in his *Cathedral Antiquities*,<sup>6</sup> published in 1836, besides a brief description of the Prince's tomb, etc. gives an engraving,<sup>7</sup> dated 1822, of the chapel in which it stands. This shows the perch with the tester suspended from it, and the iron bar, on which are seen the helm and crest, and the sword scabbard. The shield is shown, for the first time, fixed to the upper part of the pillar at the head of the tomb, just above the tester, facing south. The jupon is not visible, and the grate round the tomb is omitted.

Between the publication of Britton's work in 1836 and Stanley's *Historical Memorials of Canterbury* in 1855,<sup>8</sup> the iron bar on which the achievements had hitherto hung, probably from the first, was taken away, and henceforth the whole of the relics,

<sup>1</sup> Richard Gough, *Sepulchral Monuments in Great Britain*. Folio, London, 1796, vol. i. part ii. p. 137.

<sup>2</sup> William Woolnoth, *A Graphical Illustration of the Metropolitan Cathedral Church of Canterbury*. 4to, London, 1816, p. 90.

<sup>3</sup> Edward Blore, *The Monumental Remains of noble and eminent persons, comprising The Sepulchral Antiquities of Great Britain*. Folio, London, 1826.

<sup>4</sup> Thomas Willement, *Heraldic Notices of Canterbury Cathedral; with Genealogical and Topographical Notes*. 4to, London, 1827, p. 49.

<sup>5</sup> C. A. Stothard, *The Monumental Effigies of Great Britain*. Folio, London, 1817.

<sup>6</sup> John Britton, *Cathedral Antiquities*, 4to, London, 1836, vol. i. p. 65.

<sup>7</sup> Plate x.

<sup>8</sup> Arthur P. Stanley, *Historical Memorials of Canterbury*. 8vo, London, 1855.

including the shield, were affixed to the perch and suspending rods<sup>1</sup> of the tester, where they still remain.

The achievements themselves consist of (1) a helm and (2) its crest; (3) a jupon, surcoat, or coat-of-arms; (4) a pair of gauntlets; (5) a sword-sheath and (6) part of the belt, with its buckle, by which it was suspended; and (7) a beautifully wrought shield covered with *cuir-bouilli*.

The sword, a dagger, and a pavis have disappeared.

The iron helm (Plate VI., Figs. 1, 2, and 3) is fourteen inches high, and weighs seven pounds two ounces. It is composed of a front and a back piece rivetted together at the sides, with a conical top piece forged with great skill. This is rivetted to the cylindrical portion round the sides and back, but the front part is turned outwards, as is the corresponding edge of the cylinder, to form the *ocularium* or slit for the eyes. A prolongation of the bottom plate, three-quarters of an inch wide, divides the eye-slit into two halves and extends up the front of the helm for four inches, ending in a fleur-de-lis. It is secured by five rivets. The cylinder is made of thin iron, and has its bottom edge turned up all round inside. The top piece is of much thicker plate. The right side of the cylinder is pierced with eighty-eight *spiracula* or breathing holes, arranged in the form of an open crown of three fleurons. Every other of the rivets which encircle the helm has a small brass washer for securing the leather cap or lining. Some fragments of this still remain. Below the band of rivets are nine pairs of holes placed horizontally round the upper edge of the cylinder for the aiglettes or points of the lining. Round the top piece are two sets of four pairs of holes for securing the crest or coronet. In front of the helm, near the bottom, are two holes in the shape of quatrefoils, through which passed a bolt or chain for fixing the helm to the breastplate. There are also two holes at the back for securing the helm behind by a lace or strap.

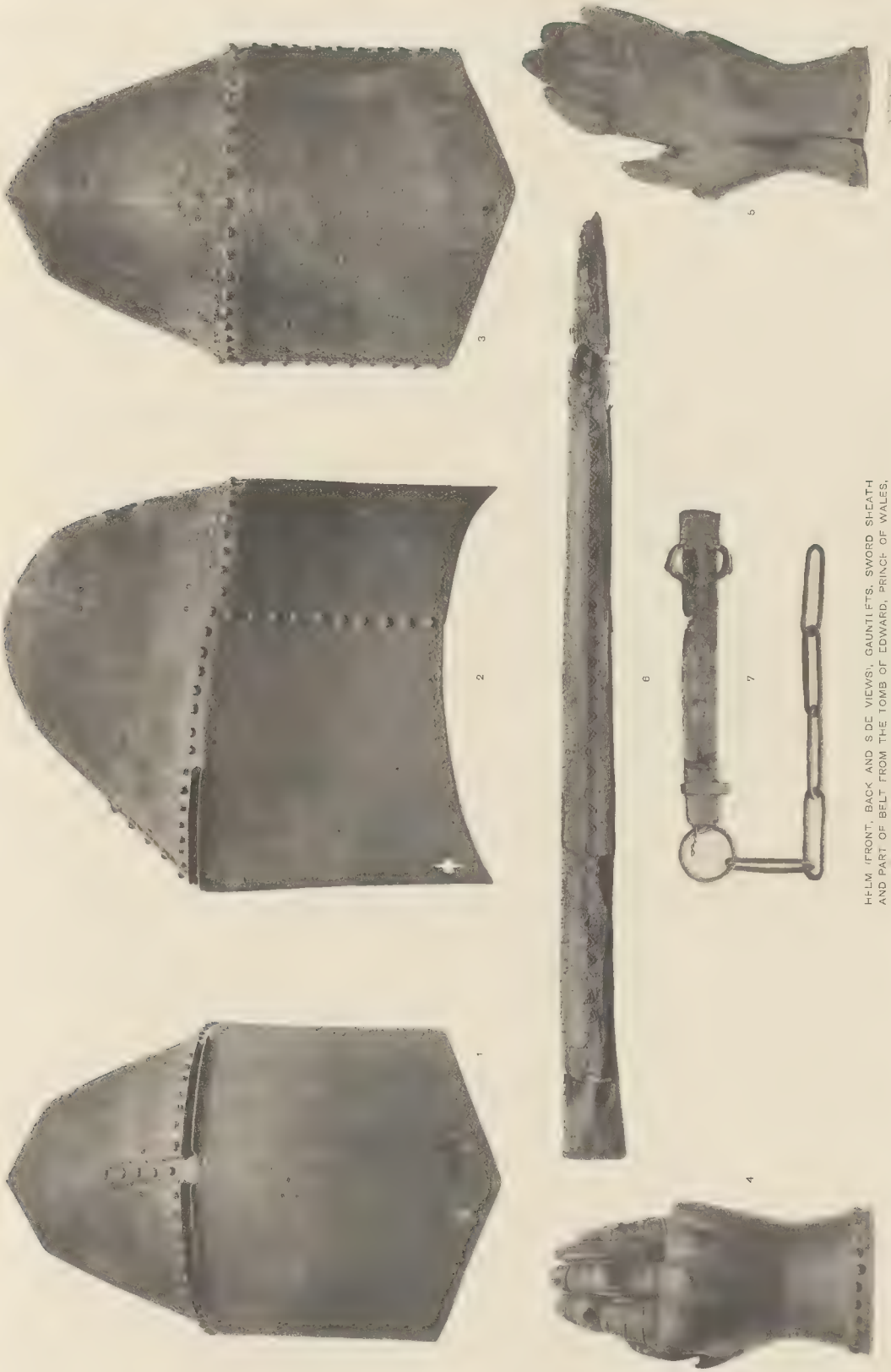
The crest, which is preserved with the helm, consists of a "leopard" or lion stantant, originally crowned, upon a cap of maintenance. (Plate VII.)

The "leopard" is made of leather throughout, moulded to the shape of the animal, but the tail and the lower parts of the legs are of canvas, with which material the seams of the leather are also covered. The whole surface is overlaid with lozenge-shaped pieces of gesso ingeniously arranged, with smaller pieces to fill up the intervening spaces. These lozenges were stamped with a mould or die out of a thin sheet of the material and then stuck on to the leather. Even the legs and the tail down to its tip are covered with like lozenges bent round them. The cheeks alone were not so covered, but overlaid with the gilding with which the whole of the gesso-work was finally decorated. The beast's tongue and ears have been broken off, as well as the crown that encircled its head, but the holes of the pins that secured this may be seen. Whether the Prince's silver label of three points was fastened round the neck is doubtful. There is a pin at the back that might have held it, but no other traces remain. The cap of maintenance on which the leopard stands is also made of leather, which has been covered with gesso and painted red. The turned-up brim is mutilated and sadly injured, but has been painted white with large black ermine spots, also on gesso. The cap itself is made of three pieces of leather, the brim of two, with strips of canvas glued down over the seams. Inside are some remains of the original lining of red velvet.

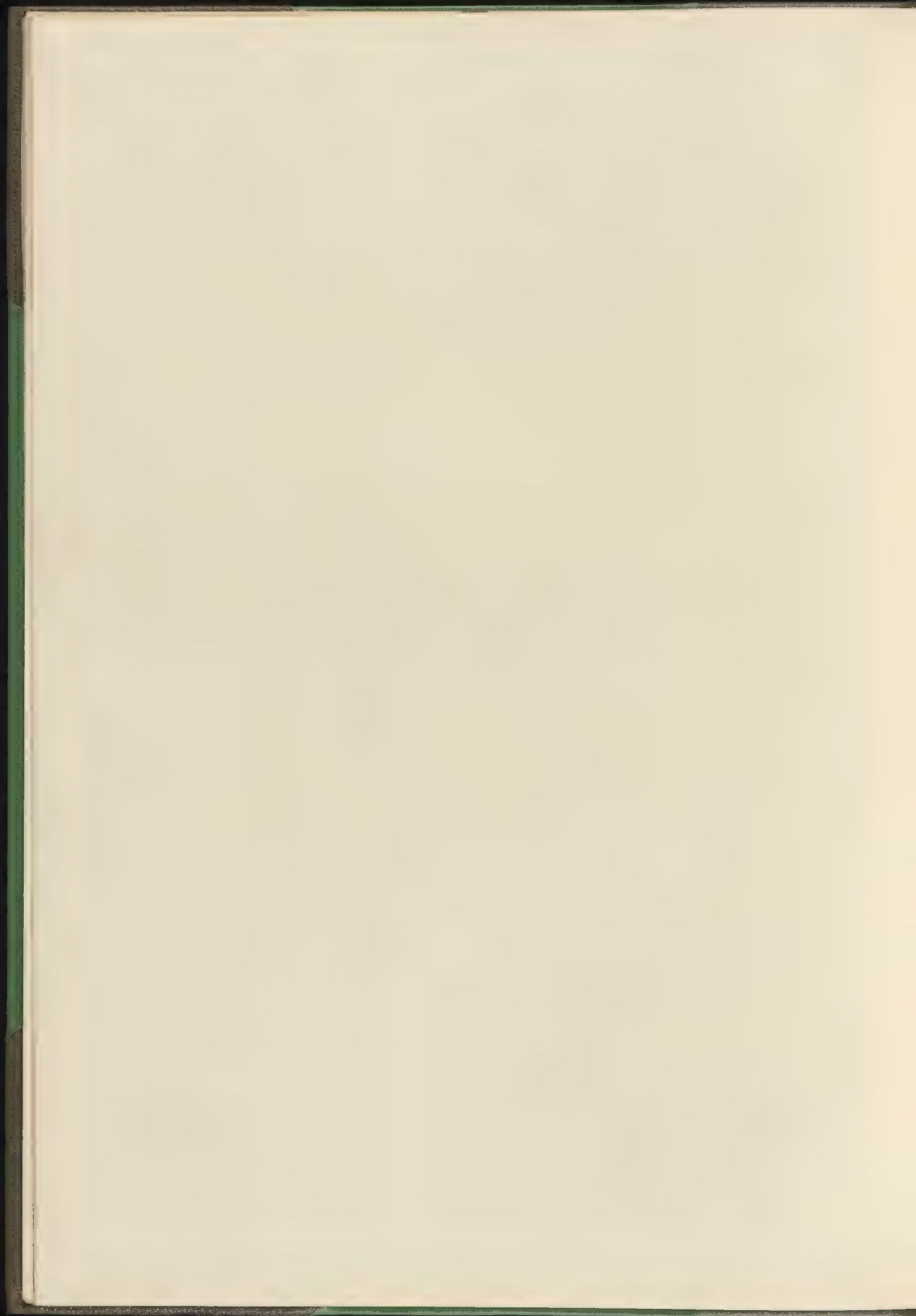
The weight of the leopard and cap in their present state is 4 lbs. 5 ounces.

The jupon or coat-of-arms in its present condition gives only a faint idea of its original splendour. When perfect it was a closely fitting jacket or coat with short

<sup>1</sup> In the engraving of the tomb given in the various editions of Stanley's *Memorials* these rods are not shown.

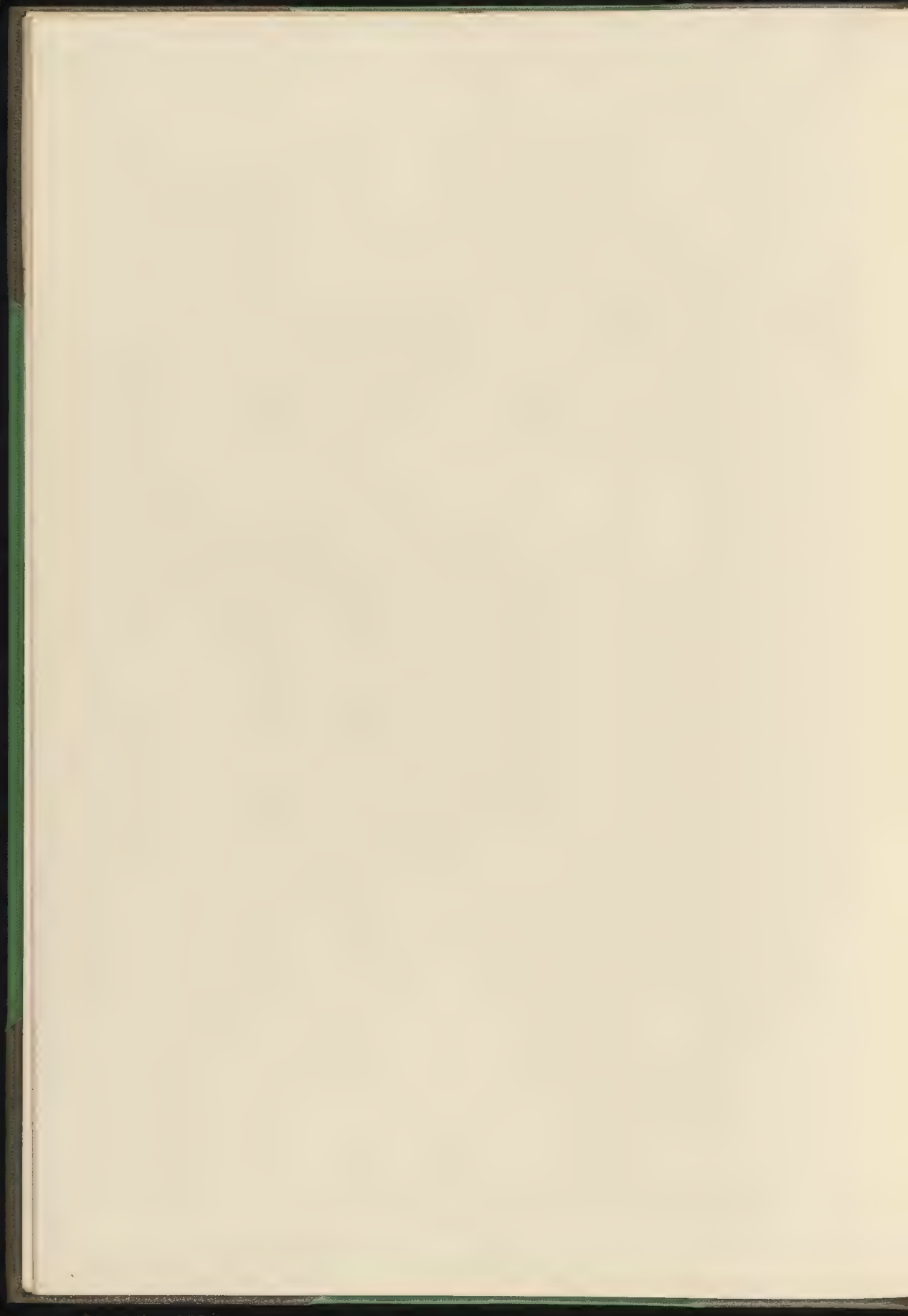


HELM (FRONT, BACK AND SIDE VIEWS), GAUNTLETS, SWORD SHEATH AND PART OF BELT FROM THE TOMB OF EDWARD, PRINCE OF WALES, IN THE CATHEDRAL, CHURCH OF CANTERBURY. . . . .





HELM AND CREST FROM THE TOMB OF EDWARD, PRINCE OF WALES,  
IN THE CATHEDRAL CHURCH OF CANTERBURY. (1 LINEAR).



sleeves, made to lace up behind. The front and back were each formed of two blue and two red pieces of velvet, arranged quarterly, and each sleeve of a red and a blue piece.<sup>1</sup> These were laid upon a linen or canvas foundation with an intermediate layer of wool, and the whole quilted together, the front and back quarters in eight vertical strips, those of the sleeves in seven strips each. The seams were covered with gold cord. The golden lions and fleurs-de-lis forming the charges were separately embroidered upon velvet with gold thread, and then cut out and sewn down upon their proper quarters, the fleurs-de-lis on the blue, the lions on the red. The lions in the second quarters, before and behind, are skilfully made of different sizes to fit the irregular space left for them. The blue quarters are so covered with whole fleurs-de-lis, and parts of others, as to have the effect of being recklessly cut out of much larger pieces of velvet embroidered all over with fleurs-de-lis. Of the Prince's label for difference there are no traces whatever on the front of the jupon; but on the back, crossing the upper part of the first and second quarters, are two lines of blackened silver cord, from which hung the three points of the label.

The present aspect of the jupon is shown in the accompanying plates (VIII. and IX.), but these give only a faint idea of its extremely fragile condition. About fifty years ago it was glued down to a leather lining to prevent its dropping to pieces from its own weight, but not before one of the quarters of the back had fallen off and been lost. The whole of the original colouring has completely faded away, and the jupon is now thread-bare and of a uniform brown colour; the gold, too, has become blackened by age. In the fold behind, between the lacing edge and the projecting flap beneath it, may still be seen a faded version of the original bright blue of the French quarters, but of the red there is not even a suggestion. Owing to some difference in the properties of the dyes used, the red pieces are now much more fragile and rotten than the blue velvet quarters.<sup>2</sup>

The jupon was originally about three feet long, but through the loss of the border or fringe round the lower edge it is now reduced to two feet ten and a half inches. Its width between the shoulders is fourteen inches, across the waist seventeen and a half inches, and at the lower edge, in its present state, twenty-three inches.

The jupon presents one peculiar feature, which is not shown on the Prince's monument, nor, so far as is known, on any other contemporary English effigy, namely, that it is furnished with sleeves. On the reverses of two of the great seals (Willis, E. and F.) of King Edward III., both made in 1340, the King is shown clad in a surcoat, with long sleeves, reaching to the middle of the forearm, but in the one case these are quite plain, and in the other merely quilted lengthways. These were, however, probably the mail sleeves of the hauberk. The only undoubted fourteenth-century example of a jupon with armorial sleeves that I have met with is shown on the seal of Thomas de Holland, Duke of Surrey and Earl of Kent, 1397-1400.<sup>3</sup> During the fifteenth century examples of sleeved jupons are common, but except in the form of tabards they have no arms on the sleeves.

The gauntlets, (Plate VI., Figs. 4 and 5,) which are made of gilt latten, closely resemble

<sup>1</sup> These were so disposed that a blue piece adjoined a red quarter, and *vice versa*.

<sup>2</sup> Since this paper was written the jupon has been as far as possible skilfully and most carefully repaired, under the writer's superintendence, for the Dean and Chapter, by Miss Close, of St. Katherine's, Queen Square, London.

<sup>3</sup> Our Vice-President, Viscount Dillon, has reminded me that the wooden figure of St. George at Dijon, made in 1391 (engraved in *Archaeologia*, vol. xxv. pls. lxi. and lxii.), is shown in a sleeved jupon. The garment actually represented is a thin loose jacket, with loose sleeves, buttoned up the front, and secured round the waist, below which it is laced. It appears to be of a fashion obtaining in Spain, as may be seen from the effigies of Don Juan Alfonso de Ajofrin, 1382, and Don Alvarez Perez de Guzman, 1394, at Seville, but can hardly be compared with the jupon under notice. The figure is of Burgundian workmanship.

those on the Prince's effigy, and like them are open at the wrist. The part that covered the hand is wrought in one piece, and has an extra or reinforcing piece rivetted on and slightly projecting from under the knuckles. At the base of each knuckle is a small rivet that holds a thick strip of leather, on to which such as remain of the joints of the fingers are rivetted. The splints that covered the thumbs were similarly made, but are both lost. In the right-hand gauntlet the index finger alone is perfect; it has three pieces, the middle one of which has a small hexagonal projecting spike. The second finger has four pieces, of which the second and fourth are spiked, but the fifth or tip piece is lost. The third finger is entirely gone, and of the little finger only the first joint remains. The left-hand gauntlet has only the first and the spiked joint of the index finger, and the first joint of the second finger; all the rest are gone. On the body of each gauntlet, at the base of the thumb, is a small circular plate, five-eighths of an inch in diameter, with a lion's or leopard's face in low relief (Fig. 1), and on each knuckle was rivetted the figure of a small lion *statant gardant*. These have all been removed, though Stothard in his engraving shows two in place on one gauntlet. A



Fig. 1.—Leopard's head on the gauntlet. (Full size.)



Fig. 2. One of the lions formerly on the knuckles of the gauntlet. (Full size.)

solitary example has been preserved by a private collector, and has lately been presented to the Dean and Chapter of Canterbury (Fig. 2). Round the rim of each gauntlet is a row of rivets, twenty-three in number on the right-hand gauntlet and twenty-four on the left hand, with a spare hole at the end. The alternate rivets have a washer inside, by means of which the leather gloves lining the gauntlets are held in place. These gloves are fortunately perfect. They are of buff leather, curiously sewn zigzag fashion up the sides of the fingers, and have also had rows of stitches down the palm. The gloves are glued down at the back of the fingers to the leather strips on which the finger-guards are rivetted.

The sword-sheath was originally of thin wood covered with leather, which was painted red and garnished with gilt-latten mounts. Of this there remains only the brittle and worm-eaten leather covering (Plate VI., Fig. 6), with some decayed remains of the thin wood sheath. The leather work is now broken into three pieces, which measure twenty-seven inches in all, and gradually tapers from one inch and three-quarters at the top to about one inch at the bottom. The first three inches were covered by a metal locket, but this and the chape that protected the other end are lost. Between them there extended down the front of the sheath a row of about forty-five gilt latten studs, each three-eighths of an inch square, and set lozenge-wise. Of these thirty-one still remain. Their form and design are shown in Fig. 3. The back of the sheath had a seam only.



Fig. 3.—Gilt latten stud from the sword sheath. (Full size.)

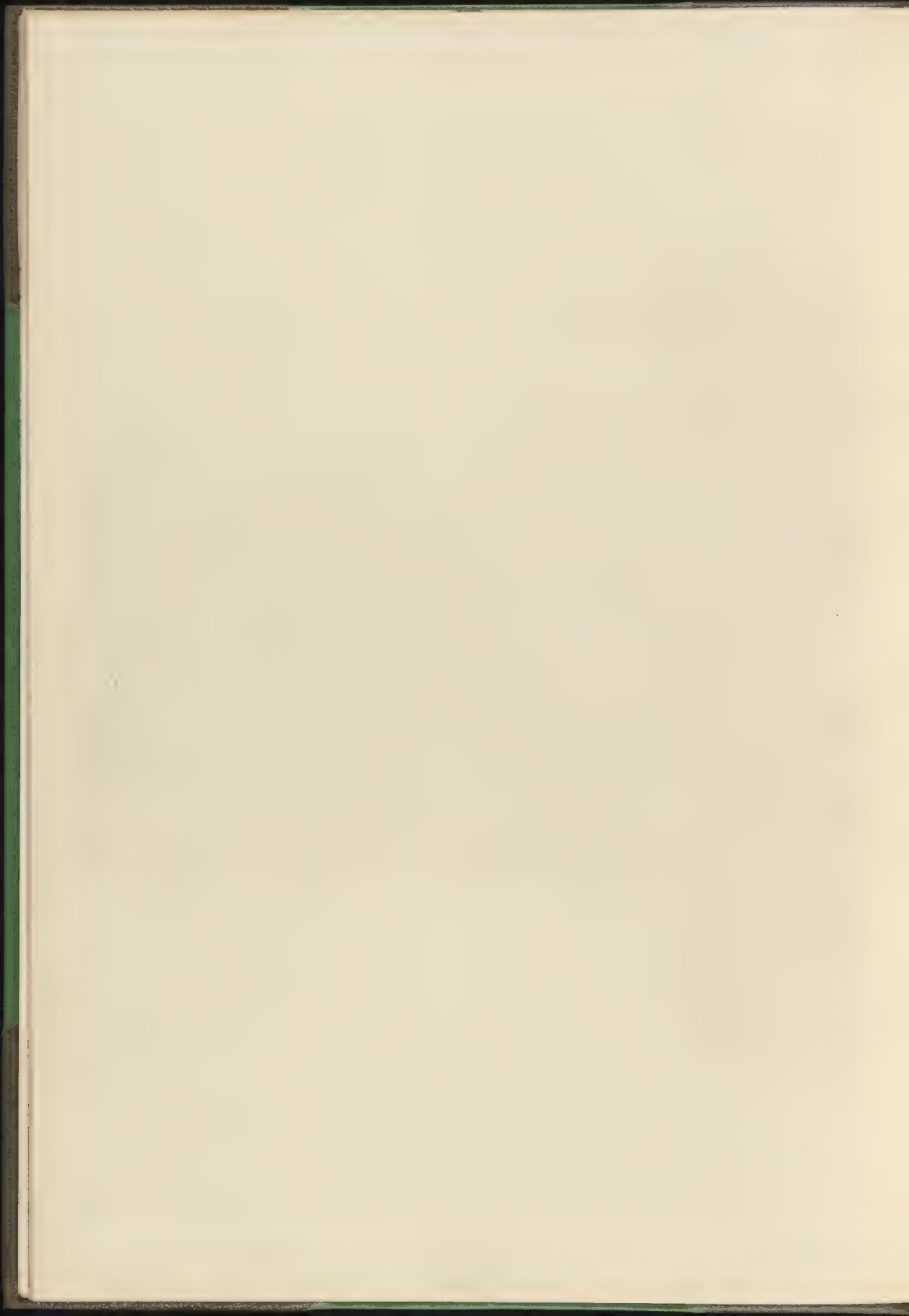
Of the sword belt, eleven and a half inches only are left (Fig. 4). It is exactly one inch wide, and of closely woven thick linen cloth. To this fragment are most fortunately attached the buckle, a band through which the end of the strap passed, and three metal eyelets for the tongue of the buckle. The buckle is two inches wide and of latten, and is formed of the bodies of two winged dragons curving round to a common head, into the open mouth of which the buckle tongue fits. The buckle plate has two rivets by which it is secured to the strap. The band, which is also of latten, is merely a plain narrow loop. The eyelets are plain flat rings of latten, five-eighths of an inch in diameter, each secured by two rivets, which pass through the cloth and are fastened with washers on the under side. The three eyelets are all there were originally.

To the fragment of the belt is attached by modern copper wire a chain composed of an iron ring and five long iron links. (See Plate VI., Fig. 7.) This chain is clearly of ancient date, and was no doubt made to hang the sword and sheath up by.



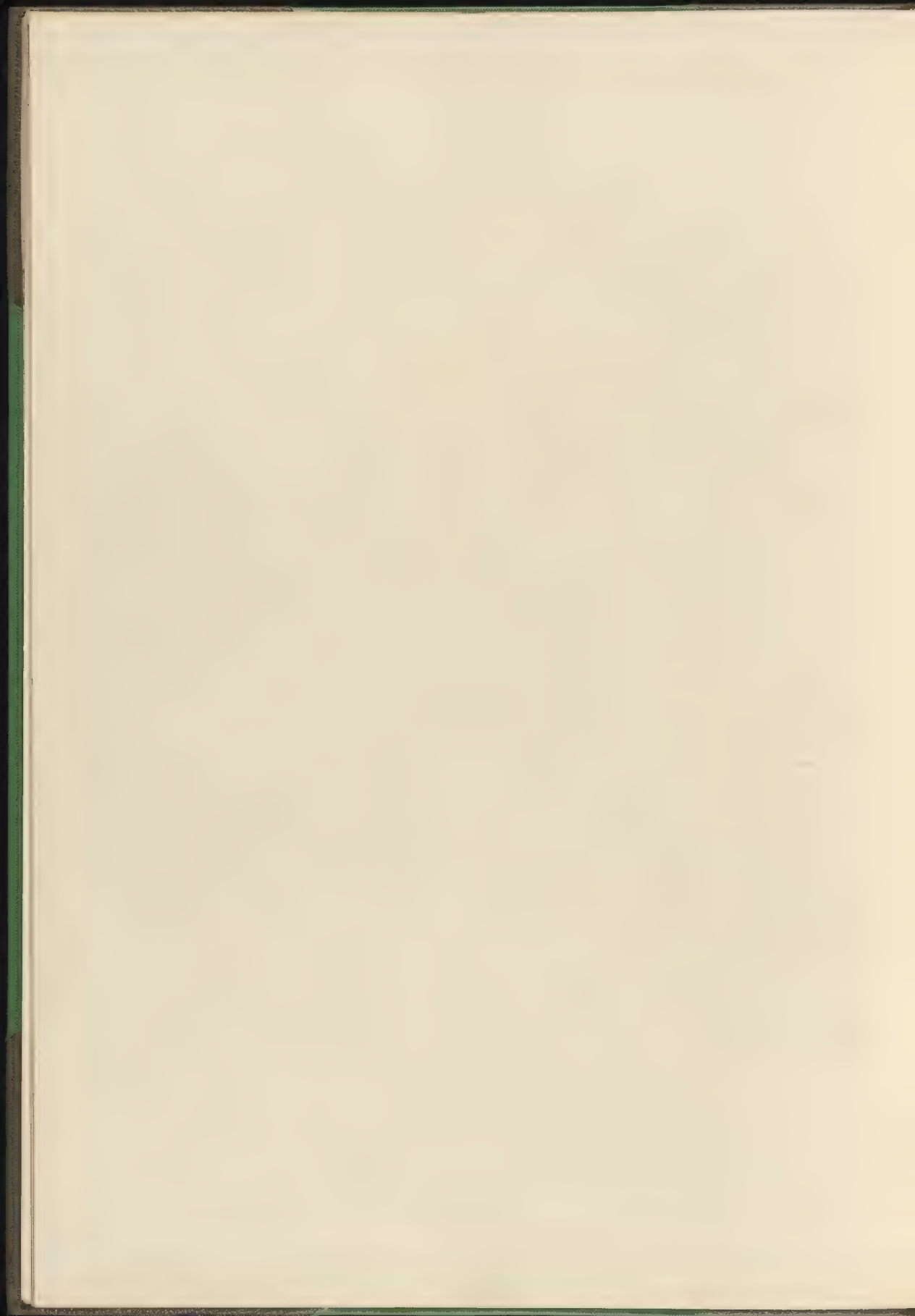


JUPON, FRONT VIEW, FROM THE TOMB  
OF EDWARD, PRINCE OF WALES, IN THE  
CATHEDRAL CHURCH OF CANTERBURY.  
'ABOUT 1 LINEAR'





JUPON (BACK VIEW) FROM THE TOMB  
OF EDWARD, PRINCE OF WALES, IN THE  
CATHEDRAL CHURCH OF CANTERBURY,  
ABOUT 1190.



The shield (Plate X.) measures twenty-eight and three-quarter inches in length by twenty-three and a quarter inches across the top. It is made of fir or some such light wood, in two pieces joined up the middle, and is slightly convex. The whole is covered in the first place with white canvas. In front this is overlaid with a coating of gesso, which

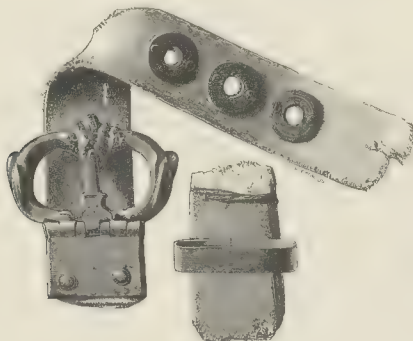


Fig. 4.—Buckle and other remains of the sword belt  
(Full size.)

in turn is covered with paper, and lastly by a sheet of leather covering the surface. The field thus formed was divided quarterly by a closely-twisted cord, part of which remains; it was probably gilt. The first and fourth quarters were then covered with fleurs-de-lis of embossed leather, and the second and third quarters each with three lions passant gardant, or leopards as they were then called, also of embossed leather. The fleurs-de-lis and leopards are modelled upon some composition and held down by small brads or nails. The fields were then punched all over with a cruciform punch, but an interesting variation is produced by setting these diagonally in the French quarters and square in the English. Finally the fields were painted blue and red alternately, and the fleurs-de-lis and leopards gilded. Of the label of three points with which the Prince's arms were differenced there is not the slightest trace, and it is quite certain there never was one on the shield.

The back of the shield is covered with canvas only, and has been painted green.

Any straps on the back by which the shield could have been carried have disappeared, and their arrangement is somewhat doubtful; they are now represented by two small leather loops symmetrically fixed on the upper part of the shield. The holes for, apparently, the hand strap are placed diagonally across the lower part. The upper strap appears to have been fixed where the present loops are, but there is also the stump of another nail at the top. This may have belonged to the fastening by which the shield was secured to the pillar. There is a small staple driven into the upper edge of the shield by which it could also have been hung. Of the "handles" mentioned by Gostling there are no remains.

The pavis or target, now lost, is thus described by Edward Bolton in 1610:

"The Triangular (or SAMNIT) was vniuersallie among vs the antient fashion of shields for men of Armes, but not the onely. For assurance whereof, I will delight you with two diuerse proportions, the one of an honorary belonging to the most renowned EDVVARD, Prince of WALES, the other (an honorarie also) appertaining to his third brother, King of CASTILE, and LEON, Duke of LANCASTER. The sayd victorious

Princes toombe, is in the goodly Cathedral Church erected to the honor of CHRIST in CANTERBURY: There (beside his quilted coat-armour with halfe-sleeues, Taberd-fashion, and his Triangular sheild, both Armories of our Kings, and hangs this kinde of Pavis, or times) embost, and painted, the worne out, and the Armes same with his coate-armour, defaced, and is altogether of vpon which (FROISARD re-Lord ROBERT of DVAS, and PIERREGOVRT was laid, and the battell of POICTIERS, tained a victorie, the renowne

An unexpected confirmation as to the existence of the up in a manuscript in the

It is a thin foolscap paper book of forty leaves, with limp parchment covers, numbered MS. 162. There is no title nor any indication as to its authorship. It contains careful drawings, made apparently at the end of the sixteenth or beginning of the seventeenth century, of about eight hundred and sixty shields of arms, with a few badges, then existing in stone or glass in the cloisters, chapter-house, and cathedral church of Canterbury. The series of shields is interrupted on folio 33 by a full-page drawing of the monument of Edward, Prince of Wales; this is the only memorial in the church so noticed.

As will be seen from the accompanying illustration (Fig. 6) the drawing represents the Prince's tomb, the arch under which it stands, and the achievements on the iron bar above the tomb. On the western pillar are shown the pavis and shield.

Although it is obvious that this important and interesting drawing was not made upon the spot, it exhibits several features which call for special notice.

It seems to have been the draughtsman's intention to delineate not so much the tomb as the objects that were hung about it. The tomb itself is therefore only a conventional sketch, with the effigy merely indicated, and the grate and tester omitted.

The achievements on the other hand are carefully drawn, though inaccurately, and partly from memory. They represent (1) the jupon, with (2) the lion and cap of maintenance on an upright support above it; (3) the gauntlets; (4) a dagger suspended by a loop; and (5) the sword, fixed vertically, with (6) the helm over it. The lion is shown without his crown and label. The jupon has the Prince's label, not only across the front but on the sleeves also, and the latter are shown as quarterly, instead of as now with two quarters only, one on each side of the arm. The gauntlets, dagger, sword, and helm, as well as the crest, are conventional representations in the style of the sixteenth century, and it is therefore a question how far the drawing may be trusted as to details, such as the added quarters of the jupon sleeves. On the pillar at the head of the tomb, and facing north, are the pavis and shield. The pavis differs in detail, and partly in form, from that engraved by Bolton, but is obviously meant for the same object. If the drawing may be trusted, its length (which is not given by Bolton) as compared with the shield was thirty-four and a half inches. The shield is shown as differenced with a silver label of three points. but of this, as has already been stated, there is now no trace whatever on the original.

<sup>1</sup> *The Elements of Armories*. By Edward Bolton. At London. Printed by George Eld. 1610. Small 4to, pp. 66-68.



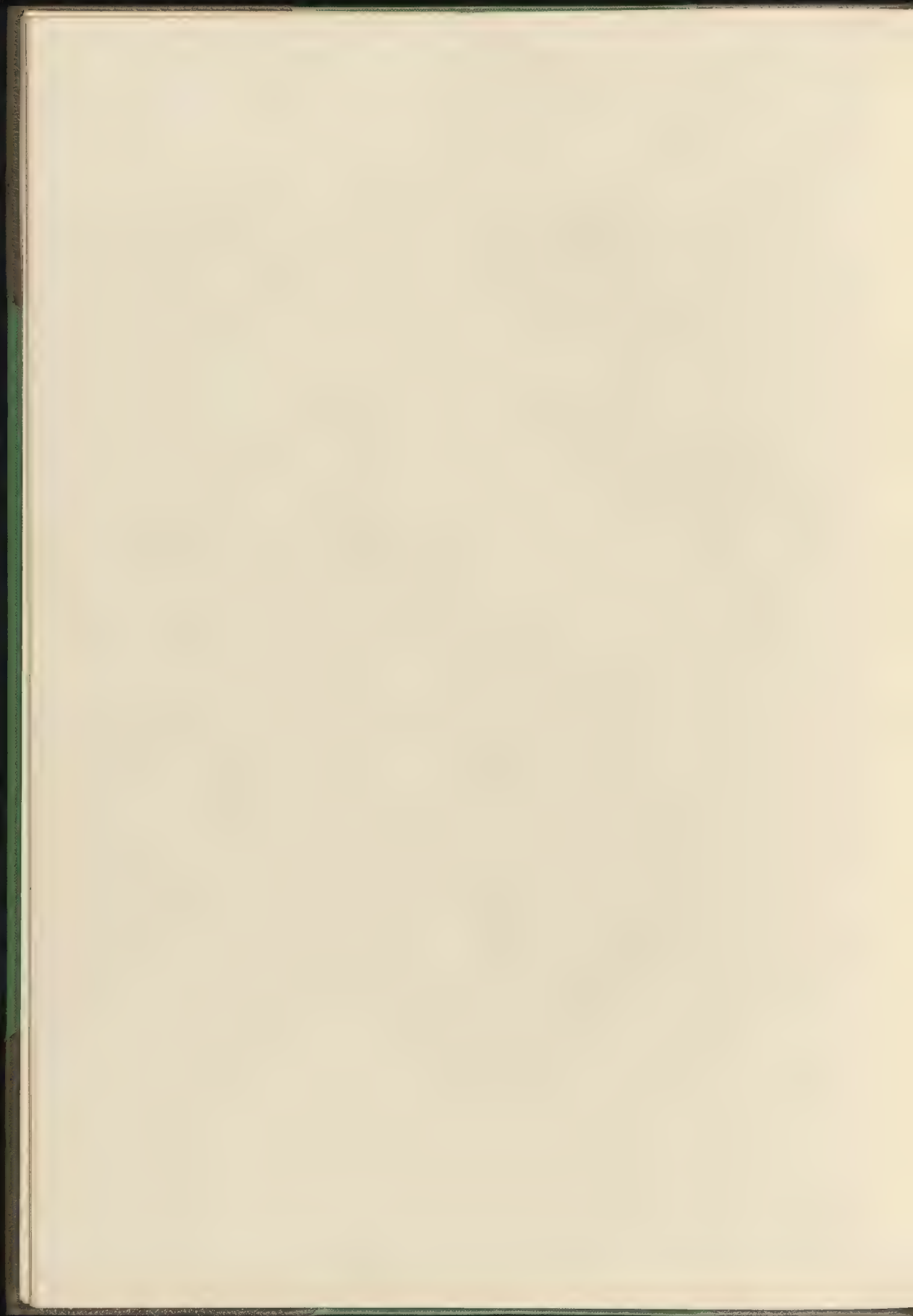
FIG. 5 Pavis or Target formerly hung by the Prince's tomb. From Bolton's *Elements of Armories*.

of them painted with the royall differenced with silver labels) Targat, curiously (for those Scucheon in the bosse beeing (which it seemes were the and not any peculiar devise) the same kinde with that, ports) the dead body of the nephew to the Cardinall of sent vnto that Cardinall, from where the Blacke Prince ob-whercof is immortal.<sup>11</sup>

tion of Bolton's statement, pavis in his time, has turned Society's possession.

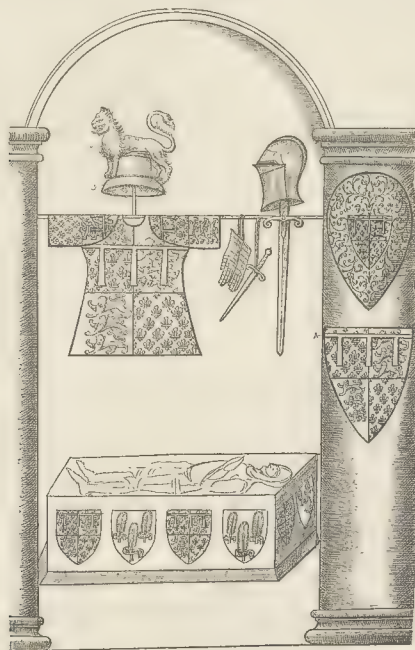


SHIELD FROM THE TOMB OF EDWARD, PRINCE OF WALES,  
IN THE CATHEDRAL CHURCH OF CANTERBURY. (1 LINEAR).





The pavis and shield, if their then position be correctly shown in the drawing, were suspended from two strong hooks still remaining in the pillar. These hooks, however, correspond to others in the pillar opposite, and sustained the grate round St. Thomas's shrine and probably a beam over the shrine altar. The pavis and shield are therefore not



*Edward of Woodstock (surnamed the Black Prince), 1376, from  
and given to K. Edward 3: now covered with a metal —*

Fig. 6.—Drawing of the Prince's tomb and achievements, from MS. 162, Soc. Antiq. Lond. (½ linear.)

in their original places. The separation, too, of the helm and its crest, *notre heaume du leopard* as the Prince's will calls them, shows that the old arrangement of the achievements had previously been disturbed.

In the Prince's will, dated 7th June, 1376, the day before his death, is the direction :

“ Et volons qe a quele heure qe notre corps soit amenez par my la ville de Canterbirs tantqe a la priorie qe deux destroz couvertez de noz armez et deux hommez armez en noz armez et en noz heaumes voient devant dit notre corps | Cest assavoir lun pur la guerre de noz armez entiers quartillez | et lautre pur la paix de noz bages des plumes dostruce ove quatre baneres de mesme la sute | et qe chacum de ceuz qe porteront lez ditz baneres ait sur sa teste un chapeu de noz armez. Et qe celi qe sera armez pur la guerre ait un homme armez portant a pres li un penon de noir ove plumes dostruce.”<sup>1</sup>

From these interesting instructions the late Mr. Albert Way concluded that “ on the beam above the Prince's tomb at Canterbury there were originally placed two distinct achievements, composed of the actual accoutrements, ‘*pur la guerre*’ and ‘*pur la paix*,’ which had figured in these remarkable funeral impersonations,”<sup>2</sup> and he points to the “ two iron standards on the beam ”<sup>3</sup> as having probably supported the two sets of trophies.

<sup>1</sup> *Reg. Sudbury*, f. 90 b.

<sup>2</sup> Arthur P. Stanley, D.D., *Historical Memorials of Canterbury*, 11th edition (London, 1887), 177.

<sup>3</sup> By these Mr. Way seems to mean the two iron rods by which the tester is suspended from the beam, and not the forked branches upon it, which were probably moved thence from the iron bar.

Had this been the case, it is, at the least, curious that none of the trophies *pur la paix* should have survived, whilst all those *pur la guerre*, except the sword, dagger, and pavis, should have been preserved to our time. I think, therefore, we may fairly assume that there were not hung round the tomb any other relics than those *pur la guerre* which are shown in the Society's drawing.

According to popular tradition, the achievements are those worn by the Prince at the Battle of Crecy, and even Sandford, writing in 1677, states that the Prince is said to have used them all in battle.<sup>1</sup> But a minute examination of the objects themselves shows that although, as suggested by Mr. Way, they might have been worn by a man-at-arms in the funeral procession, they were certainly not made for any better purpose, and least of all for actual use in war or the lists. In fact there is every probability that they were made for and used only at the funeral, and so could never have been even seen by the Prince himself. As there was an interval of sixteen weeks between the Prince's death and burial, there was ample time for the preparation of everything for his funeral.

Although made, as was fitting for use at so stately a ceremonial, after the pattern of actual military accoutrements, there are various features which point clearly to the temporary character of the achievements.

Lord Dillon has called my attention to the thinness of the helm, as compared with contemporary examples made for fighting purposes, a fact which militates against its having ever been used, despite the care and skill spent upon its manufacture.

Unlike most pieces of fourteenth-century embroidery that have been preserved, which retain more or less the brightness of the gold thread, the fleurs-de-lis and lions on the jupon have evidently been worked in inferior gold thread, which has turned black; and may we not see in the unusual addition of the sleeves a desire to make a little more display than would have been afforded by a sleeveless jupon of the period?

The gauntlets are certainly not strongly enough made for use in the field, and the fact of the gloves being merely *glued* in proves conclusively their manufacture for some temporary purpose only.

Lastly, the shield, though outwardly made in the usual way, is entirely ornamental in character, and has no positive signs of proper provision for carrying it.

The sword and dagger, as well as the pavis, have unfortunately gone beyond reach of examination.

In the earlier part of this paper are quoted several references to the omission from the crest, jupon, and shield of the Prince's label for difference. I have already pointed out the possible existence of this originally on the crest and my discovery of the remains of it on the back of the jupon, but on the shield there are certainly no traces of it whatsoever. The label is, however, plainly shown on the shield in the Society's drawing, which also gives the arms on the pavis duly differenced as in Bolton's engraving.

Were this not so, it might have been suggested that, since the shield, until the middle of this century, was hung apart from the other achievements, it was because it bore the arms of Edward the King, and not those of Edward the Prince. This may actually be the case, for although the Society's drawing shows the shield and pavis hanging on the same pillar, I have given reasons against this being their original position. It has also been pointed out that for accuracy of detail the drawing is not to be depended on, and the label on the shield may have been added by the artist because he thought it had once been there.

In any case it is, I am afraid, impossible to pursue the subject further in the present state of our information.

<sup>1</sup> See *ante*, p. [2.]

# Vetusta Monumenta

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## THE ROYAL GOLD CUP OF THE KINGS OF FRANCE AND ENGLAND

NOW PRESERVED  
IN  
THE BRITISH MUSEUM

DESCRIBED BY  
CHARLES HERCULES READ, ESQ.,  
SECRETARY  
OF THE SOCIETY OF ANTIQUARIES OF LONDON

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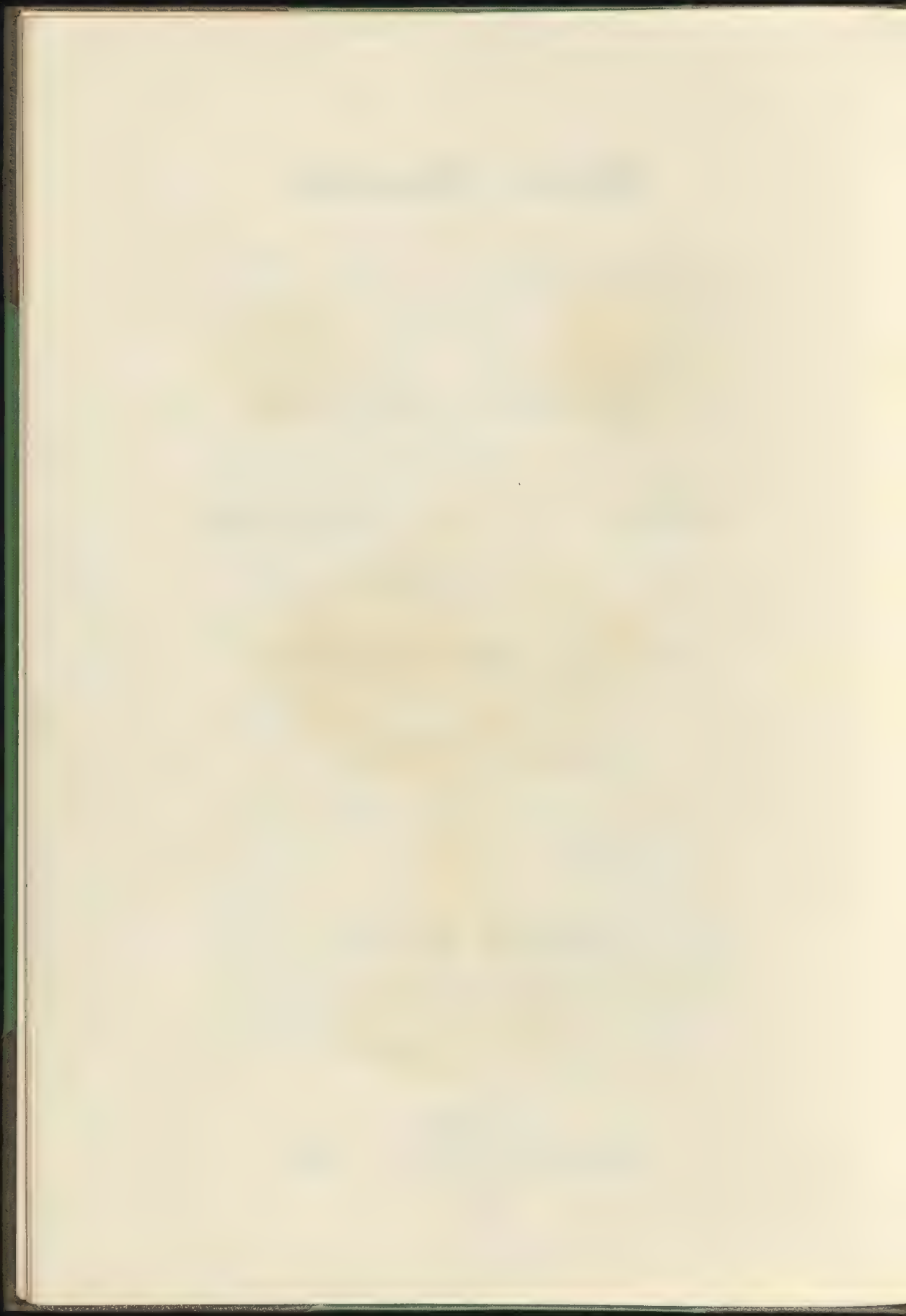
**Vol. VII. Part III.**

PLATES XI.—XIV.

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PRINTED BY J. B. NICHOLS AND SONS, PARLIAMENT MANSIONS, VICTORIA STREET,  
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IN BURLINGTON HOUSE.

M.CM.IV.





ENAMELLED GOLD CUP IN THE BRITISH MUSEUM.  
(FULL SIZE)



VOL. VII.

PLATES XI.—XIV.

THE ROYAL GOLD CUP OF THE KINGS OF FRANCE AND  
ENGLAND, *now preserved in the British Museum. Described*  
*by CHARLES HERCULES READ, ESQ., Secretary.*

Exhibited 24th March, 1892.

PREFATORY NOTE.

THE remarkable specimen of goldsmith's work which forms the subject of the present memoir belongs to a class of which but few examples are known to exist. Its interest as a historical relic is very great, both to the people of England and France, while its artistic merit entitles it to rank among the treasures of the mediæval world.

By good fortune its story has been preserved nearly complete in records and inventories, almost from the time of its birth in the workshop of its skilful maker to the time when it found its final home in the national collection of England. A small gap, which may still be bridged, exists, however, in its history. The cup appears in the inventory of the goods of Charles VI. of France, and then in that of Henry VI. of England; but how the transfer was effected we are at present ignorant. Its occurrence among the goods of John, Duke of Bedford, Regent of France, gives, however, a hint as to the reason of its coming to England. There need be but little doubt that the missing entry will be unearthed by a diligent searcher in some forgotten archives, and the present publication will have served a useful purpose if it helps towards the completion of the story of this relic from the treasury of the Kings of England.

It was the intention of the late President of the Society, Sir Augustus Wollaston Franks, K.C.B., to have prepared a paper on this cup, but he did not proceed further than to make notes as to its history. It is on all grounds to be regretted that the Society has not on this occasion been able to benefit by his great knowledge of mediæval art and archæology.

In the autumn of the year 1883 a Spanish priest named Simon Campo arrived in Paris, bearing with him the gold cup described in the following pages, which he had been instructed to sell. The convent of nuns to which it belonged, that of Santa Clara de Medina de Pomar, near Burgos, being in need of funds, the Lady Superior, Sister Nicanora Maria di San Antonio Ebro y Celada, confided this precious possession to Simon Campo, thinking that a better market would be found in Paris than in Spain. The priest seems first to have offered it to various makers of church ornaments, then to the Musée de Cluny, and finally to wealthy private collectors of works of art. On all sides he met with doubts as to its authenticity, for its brilliant condition led even the most experienced eyes to question its antiquity, while the low price he was instructed to ask added to the suspicion. The season of the year, moreover, was unfortunate, as many of the Parisian collectors had left town for their country houses. By chance Simon Campo heard at length the name of Baron Pichon as a probable purchaser, and paid him a visit on the 11th October. The Baron, equally with the others of like tastes who had seen the cup, hesitated to commit himself to so important a purchase, which might after all be a skilful modern fabrication, and the following day he returned the cup to the priest, after taking notes of the details and inscriptions. Among these inscriptions was one on a band fixed round the stem which particularly attracted the attention of Baron Pichon. This ran as follows: "*Gazæ sacræ ex Anglia reliquias pacis inter reges factæ monumentum, cratera auro solidum, Joan. Velasq. Comestab. inde R. B. G. rediens XPO pacificatori d.d.*" Baron Pichon had a special taste for rings and other small objects connected with historical personages, among which was a ring attributed on slender foundations to Edward the Black Prince, a second with a coat of arms which inclined him to think that it might have belonged to the Captal de Buch, as well as other historical relics. The idea of obtaining an object of the importance of this cup, with historical associations in addition, led him to make special search, and he found that Juan de Velasco, Duque de Frias and Constable of Castile, had been the envoy sent from the King of Spain to James I. of England to arrange the terms of a treaty of peace between the two countries. The Constable wrote an account of his embassy in 1604, and gives a detailed statement of the lavish gifts bestowed on him by the peace-loving King of England. Having thus obtained confirmation of the authenticity of the inscription, Baron Pichon hesitated no longer, but sent messengers in search of the Spanish priest, who was found on the point of departure. Having succeeded in reducing the price to about £100 beyond the metal value the Baron made the purchase, and then proceeded to make further search with regard to its history.<sup>1</sup> He had already communicated with the Duc de Frias, and received through him a note that an ancestor, the Constable of Castile, had given to the Convent of Medina de Pomar a cup of this kind, and the Duke at the same time congratulated him very warmly on having secured so valuable and interesting a relic. Within a short time, however, the Duke was advised to take a different view of the matter, and in 1884 entered an action against Baron Jérôme Pichon to recover the

<sup>1</sup> The account given by M. Gonse is as follows: "M. Palustre croit y reconnaître malgré les différences de poids, une coupe d'or décrite dans l'inventaire de Charles V. et décorée, comme celle-ci, de la légende de Ste. Agnes. [Selon une ancienne tradition elle aurait été apportée de France (en Angleterre) par le Prince Noir] . . . Les religieuses, ignorantes de la valeur de l'objet, et pressées d'argent, en consommèrent récemment l'aliénation, pour une somme à peine égale au poids monnayable. Un inconnu la présenta d'abord à M. du Sommerard, directeur du Musée de Cluny, qui ne crut pas à son authenticité et la refusa, plus elle fut portée chez M. le baron Pichon, dont l'œil exercé n'eut pas un instant d'hésitation." (*L'Art gothique*, p. 467.)



cup on the ground that the Abbess had no power to alienate it. In the prosecution of this action the Duke produced in evidence the deed of gift from the Constable to the Convent in 1610. The Duke lost his case, but the Baron gained a great deal of information with regard to the later history of the cup, and the story from the date of the gift in 1610 up to that of its purchase in 1883 was authenticated and made complete.

Shortly after making the purchase, Baron Pichon communicated with Sir A. W. Franks on the subject of the cup, and suggested the propriety of so valuable an English relic being acquired for the national collection in the British Museum; the price asked was half a million francs. This estimate of its value was so prohibitive that nothing resulted, and the cup remained in the Baron's possession until the winter of 1891, when a member of the firm of Messrs. Wertheimer of London succeeded in securing it for the sum of £8,000. Messrs. Wertheimer, realising how much more appropriately placed such an object would be in the National Museum than in any private collection, at once approached Sir A. W. Franks with a view to its purchase. He in turn felt that the opportunity must not be allowed to pass, and in order to make the position secure, he finally undertook to buy the cup himself, with the intention that it should finally pass, with his collection of similar vessels of lesser importance, to the British Museum. Reflection, however, showed that such a course was not the wisest that could be pursued. For many years it had been his habit to spend a considerable part of his income on current additions to the treasures of the Museum, and he felt that if he sank so large a sum in one purchase, however important it might be, his powers of acquisition would be limited for some time, and that he would be unable to complete the many interesting series which it was his chief pleasure to form and present, when completed, to the museum where his whole heart was centred. He therefore decided to invite the wealthier among his friends, and others, to subscribe substantial sums towards its purchase, he himself giving £500.

It is a pleasure to state that Messrs. Wertheimer undertook to cede the cup at the cost price on the condition that it passed to the National Collection, and on the subscription being started, Mr. Sampson Wertheimer, the head of the firm, undertook to subscribe £500, which sum was duly paid by his heirs, as his death took place before the transaction was completed. So great was the confidence in Sir Wollaston Franks' judgment, and so wide his personal influence, that he had no difficulty in obtaining the greater part of the necessary fund, and finally the gold cup became the property of the British Museum. There it is to be hoped it will ever remain as a relic of the vanished splendour of the courts of mediæval England and France, and at the same time as a monument of the rare mind of him to whose energy its acquisition is due, and of the liberality of those who were his helpers.

The subscribers were the following :

PRINCIPAL SUBSCRIBERS OF £500 EACH.

The Goldsmiths' Company.	The Right Hon. Lord Iveagh.
The Duke of Northumberland, K.G.	C. Drury Fortnum, D.C.L.
The Earl of Crawford, K.T.	A. Wollaston Franks, C.B.
The Right Hon. Lord Savile, G.C.B.	The late S. Wertheimer.

## SUBSCRIBERS OF SMALLER AMOUNTS.

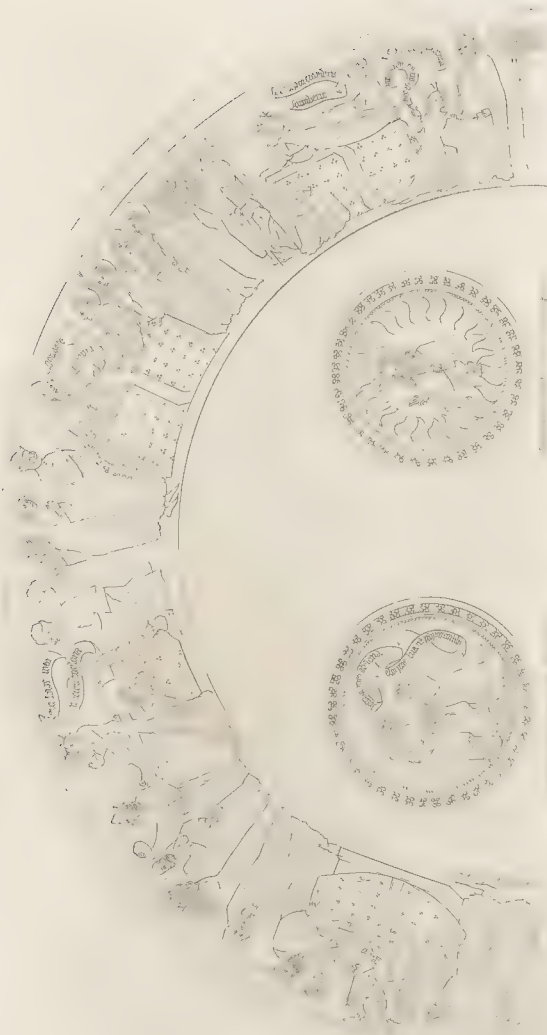
	£		£
John Edward Taylor - -	250	Charles E. Keyser - -	105
The Drapers' Company - -	200	The Earl of Derby, K.G.	100
The Mercers' Company - -	105	William Minet - -	100
The Clothworkers' Company - -	105	Sir Henry Peek, Bart. -	50
The Merchant Taylors' Company	105	Captain John Peel - -	50
Grant from the Treasury - -			£2,830.

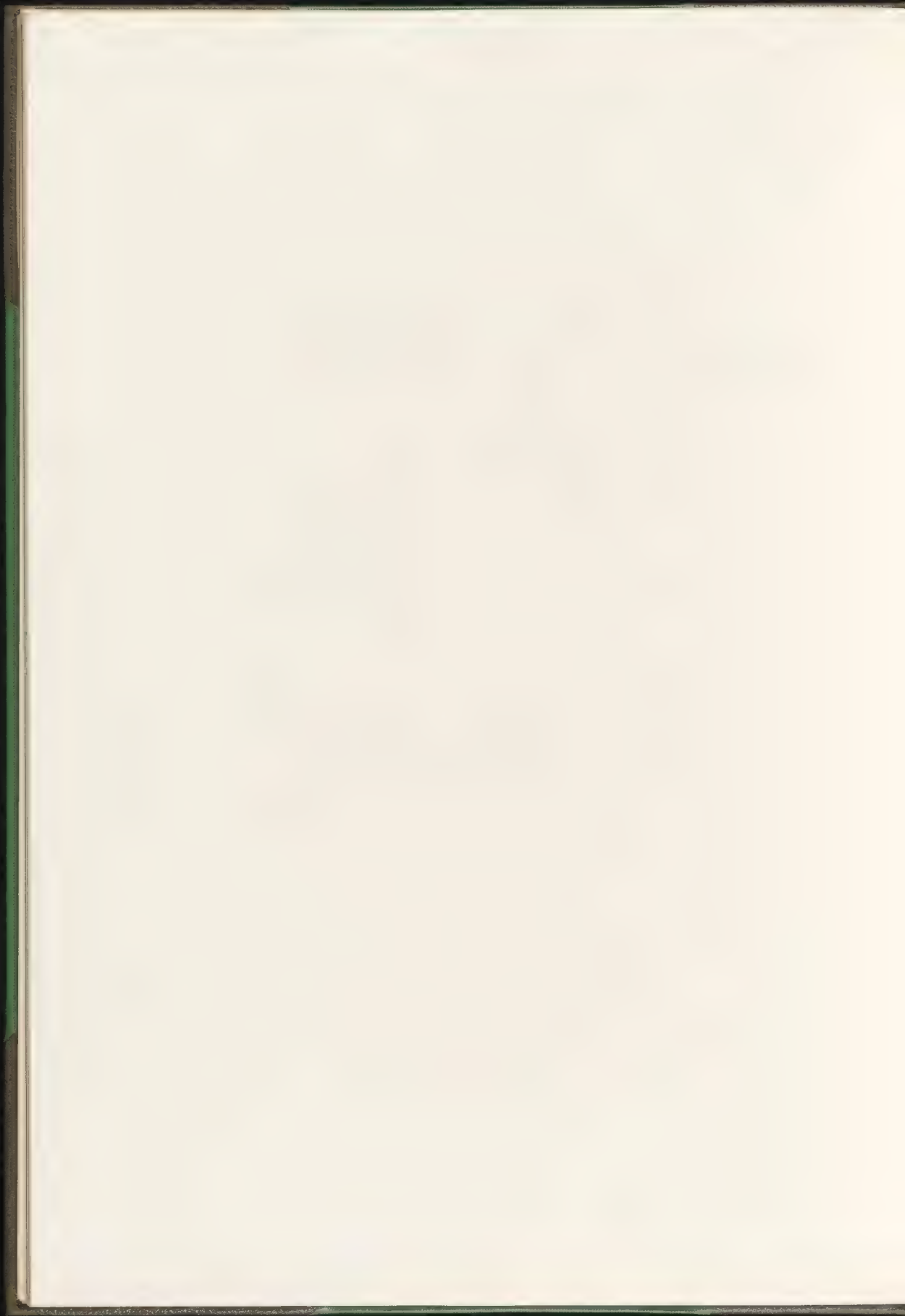
The most important document produced by the Duc de Frias in support of his claim to the cup against Baron Pichon was one bearing the following title upon its parchment cover, viz.: "Relacion de las reliquias que los señores de la casa de Velasco an dado a su convento de Santa Clara de la villa de Medina de Pomar, con las donaciones d'ellas." It begins with the statement that the volume contains an authentic account of the gifts made to the convent in the year 1610, on 29th May, and proceeds in a manner befitting the dignity of the giver and the importance of his benefactions: "In the name of God Almighty, to His honour and glory be it made known that I, Juan Fernandez de Velasco, Constable of Castile and Leon, Great Chamberlain to our lord the King, chief Cupbearer of his Councils of State and War, President of the Supreme Council of Italy, Duke of the city of Frias, Count of Haro and of Castilnovo, Lord of the house of Velasco and of that of the Seven Infantas of Lara and of the cities of Villalpando and Pedraza de la Sierra, possess a certain number of reliquaries, relics, figures of saints, and crosses regarded with much devotion, and that I desire that they should be preserved in perpetuity and remain objects of veneration and respect as is their due; and whereas this cannot be effected with more care and vigilance anywhere more surely than in the monastery of Santa Clara in my city of Medina de Pomar, the possession of the lords of the house of Velasco, on account of the well-known holy character of the nuns of this convent; for these reasons of my free will I grant by this letter and bestow as an absolute and irrevocable gift known in law as a deed of gift to the abbess and nuns of the said monastery for themselves and their successors, the reliquaries, relics, crosses, figures, and the gold cup for the Holy Sacraments, etc., etc."

Then follow instructions as to the provision of other copies of the inventory, one of which was signed by the sister of the Constable, then Abbess of the Convent, and then sundry stringent conditions governing the benefaction, the first of which forms an interesting commentary on the vanity of human provisions for the future, and doubtless incited the Duc de Frias to enter the action to recover possession of the cup. It runs as follows:

"Firstly that at no time and in no circumstances, even though the permission and faculty to do so issue from His Holiness or from his Nuncio or from any other prelate, or from the General of the Order of St. Francis, even if it be for reasons of utility or of greater profit or for any other cause greater or less, may anyone alienate or lend [any of these scheduled articles], and by such an act, the ownership and right of possession in these objects will pass to the chapel of my house of Velasco situate in the Cathedral Church of Burgos, etc."

After this follow instructions for visitations of the relics, for their exhibition in public, and for the recital of prayers and litanies for the benefit of the donor's house and successors. In the month of October following, the Constable made a





further gift of pictures, following which comes the inventory of the relics with a recital of their histories, their special virtues, and the indulgences they carry with them.

On page 96 appears the gold cup, described as follows:

"And further the said Constable my lord sends and gives to the said monastery a vase of solid gold with its cover garnished with pearls, and enamelled on the outer side with the martyrdom of Saint Agnes, and in the inside of the cover with Christ holding a chalice in His hand. It was given by the King of England when his Excellency went to conclude the peace between that Prince and King Philip III., our lord."

In the margin at this point is a note stating that the cup was blessed on the 23rd of May, 1610, by the Cardinal of Toledo, Don Bernardo Sandoval y Roxas. This benediction was no doubt in accordance with the "will and intention" of the Constable, that this cup was to be particularly used for the Holy Sacrament.

The item next following in the convent inventory is the pair of silver-gilt candlesticks also given to the Constable by James I., and weighing 227 ounces.

#### THE EMBASSY OF THE CONSTABLE OF CASTILE.

The treaty of peace that provided the occasion for the presentation of the cup by James I. had been ardently looked forward to by both the contracting parties. The circumstances that led up to it have in the course of centuries produced an extensive literature, and at the time drew from contemporary writers no small amount of criticism. An example of the latter is given in the "Secret History of the Court of James I." (vol. i. 398): "The Constable of Castile so plyd his masters businesse (in which he spared for no cost) that he procured a peace so advantageous for Spaine, and so disadvantageous for England, that it and all Christendome have since both seen and felt the lamentable effects thereof. There was not one courtier of note that tasted not of Spaine's bounty either in gold or jewels, and among them not any in so large a proportion as the Countesse of Suffolke who shared in her lords interest, being then a potent man, and in that interest which she had in being mistris to that little great secretary, (little in body and stature, but great in wit and policy,) the sole manager of state affaires; so it may be said, she was a double sharer, and in truth, Audley End, that famous and great structure, had its foundation of Spanish gold." Sir Anthony Weldon in the "Court and Character of King James" (1650) alludes to the same story. Shorn of the calumnies that it contains, such a criticism suffices to make clear the fact that in the popular English view the treaty was greatly desired by Spain. On the other side the character of James, joined to the immense value of the gifts bestowed by him on Velasco, makes it equally certain that, whatever the nation may have thought, the King himself was mightily pleased with the transaction. Mr. W. B. Rye, in his interesting account of "England as seen by Foreigners," quotes the Constable's relation of his magnificent entertainment at Whitehall on 19th August, 1604. This account shows that the envoy was not unprovided with gifts fit for the royal sideboard, for he first drinks

to the King's health in "a cup of agate of extraordinary beauty and richness set with diamonds and rubies," and to the Queen's from "a very beautiful dragon shaped cup of crystal garnished with gold," the cups being afterwards presented to the King and Queen.

The Constable of Castile must at once have set about printing the account of his mission, for three editions appeared in the same year, 1604, at Antwerp, Milan, and Valladolid, and a fourth at Milan in the following year. He gives details of the daily occurrences and of the various gifts he receives, among them portraits of the King and Queen, a necklace of the richest pearls, and finally a vase and salver and three cups all of gold, one of these very ancient and ornamented with enamel and figures of saints :

"A la tarde le vinieron a presentar de parte del Rey una gran baxilla de plata dorada, y alguna della esmaltada ricamente, antigua y de mucho precio por el mucho peso, y por ser del aparador de los Reyes sus antecessores ; y especialmente una fuente y jarro de oro y tres copones, ó custodias, la una dellas antiquissima y con esmalto y imagines de santos."<sup>1</sup>

#### DESCRIPTION OF THE CUP.

The cup is of solid gold, nearly pure. The cover and bowl are each formed of two plates, the outer one in each case being to receive the enamelled decoration.

The foot is tubular, expanding towards the base, which is a separate circle with a moulding on the outside formed of groups of five pellets in relief; the foot ring is surmounted by a cresting of leaves alternating with pearls. The stem has been lengthened by the addition of a cylinder of gold of a different and inferior colour, engraved with a diaper, in the openings of which are riveted Tudor roses in relief, enamelled red and white with green points. Above this cylinder is a second, the gold again differing in colour. This latter we know to have been added by the Constable of Castile, and it bears his dedicatory inscription in three lines of italic capitals engraved and filled with black enamel.

*GAZE SACRÆ EX ANGLIA RELIQUIAS PACIS INTER REGES  
FACTÆ MONVMENTVM CRATERA AURO SOLIDVM, JOAN. VELASQ.  
COMESTAB. INDE R.B.G. REDIENS, XPO PACIFICATORI D.D.*

The space between the beginning and end of this inscription is filled with a laurel branch in translucent green.

The bottom of the bowl is somewhat raised inside, with a corresponding depression beneath, and is ornamented with a circular enamelled disc in a raised setting bordered by groups of five pellets. The doubling of the two plates of which the bowl is formed is managed by lapping the extended edge of the innermost one over the edge of the outer, where it is at once thinned and held fast by hammering. This operation must have needed great care and skill to avoid damaging the enamels by the concussion.

<sup>1</sup> Fernandez de Velasco, Juan, Duke of Frias and Constable of Castile, *Relacion de la Jornada*. Valladolid, 1604.

The cover has been constructed in a similar way; but that in this case, as the enamelled plate is the uppermost of the two, it remains in position without being lapped over the plain one. Originally it was held in place by the finial or "fruitelet" that formed its summit. Beyond the enamelling and the stippled ground there is now no other decoration on the cover; but it appears from the inventories that it had originally a coronet or gallery of pearls, and the indications on the ragged edge show that the cover indeed had, like the foot, a crown of leaves and pearls.

The whole of the gold surface where it is not enamelled is covered with a delicate scrollwork, pounced or stippled, and occasionally interspersed with fantastic birds. The enamelled scenes on the cup are of the kind known as translucent on relief, produced in the following manner. The subject is first outlined on the surface of the metal and the spaces intended to be enamelled are then lowered by engraving, so that every part of the surface within the outline is lower than the surrounding level. Then the details of the subject are chiselled in such relief as the artist may desire, so that at this stage the effect is that of a carving set in a hollow exactly fitting it. It now remains to fill this hollow with enamel of the desired colour or colours, and pass the whole through the furnace, when the enamels, by their transparency, allow the chiselling which they cover to be clearly seen. The fusion of the enamels in the furnace, however, does not leave the surfaces smooth and gleaming as they finally appear. A great deal of careful polishing has to be done to bring the surface even with the surrounding metal and to reduce the rough surface to the necessary smoothness and transparency, and the artificer is fortunate if he finds that neither bubbles of air nor foreign substances have marred the perfection of his work. Cellini gives in his "Trattato dell' orificeria" a description of the method as practised in his day.

The colours used in the enamel are (1) a luminous crimson, always in perfect preservation; (2) sapphire blue, in almost all cases showing signs of decay; (3) emerald green; (4) a bluish neutral tint; (5) brownish black; (6) golden yellow; (7) a transparent colourless enamel; the last for flesh tints, through which the rich colour of the gold is seen. All the colours naturally vary in intensity according to the depth or shallowness of the relief, the neutral tint in particular almost losing its colour in parts where the gold approaches near to the surface.

The story of St. Agnes is a pretty legend. A rich and beautiful maiden in Rome at the end of the third century, she was sought in marriage by many suitors, but uniformly answered that her body was consecrated to a heavenly spouse, and she would have nothing to do with earthly marriage. The love or avarice of the aspirants turned into hate and a desire for revenge at the persistency of her refusals, and she was accused as a convert to Christianity. Neither threats nor blandishments, however, had any effect upon the resolution she had made and openly expressed. She was then shown the rack and other instruments of torture, and terrible fires into which she was to be cast alive. The result was the same; she remained obdurate, and professed the greatest readiness to undergo the torments of burning, which, some accounts say, had no effect upon her. As a final ordeal she was next consigned to a house of ill-fame, but, when there, those who would have rudely dealt with her were stricken with such awe as to form an efficient protection for the saint. One of these wealthy young Romans, named Procopius, more hardened than his fellows, would have offered violence to her, but on the instant was stricken with blindness and fell trembling to the ground. His terrified companions carried him to St. Agnes, who by her prayers restored him to health and gave him back his power of sight. Notwithstanding this miraculous intervention, the saint was ultimately beheaded by the order of the governor, who was

urged to extreme measures by the virulence of her enemies. The chief scenes in the story are represented in the concise manner of mediæval artists, those of her short life being seen on the cover, and the miracles performed at her tomb on the outside of the cup itself.

The scenes on the cover are as follows. Each has a legend on a scroll explaining its meaning:

1. Procopius standing before the Saint offering her a casket of jewels. Legend, *Elli sum desponsata cui angeli seruiunt.*
2. The Saint standing before a small building, representing the house of ill-fame to which, on her refusal to marry, she has been consigned by the judge; Procopius lies apparently dead on the ground and the devil is about to carry him off. Legend, *Quo modo recidisti qui mane oriebaris.*
3. St. Agnes has compassion upon Procopius and raises him to life, and dismisses him with the exhortation, *Eade amplius noli peccare.*
4. Sempronius and Aspasius, the two judges of the Saint; the former says, *Nihil inuenio cause in tam.*
5. The martyrdom of St. Agnes in the presence of Aspasius. The fire being ineffectual to kill her, though the executioner has to ward off the heat from himself with his hand; he then puts her to death by driving a spear into her neck, and she expires, exclaiming *In manus tuas domine commendo spiritum meum.*

The remaining scenes are on the bowl:

6. The burial of the Saint. The body on a bier is covered with a pall having a plain cross upon it; a priest asperges the body and an acolyte stands by with a cross. Legend, *Eccc quod concupibi jam teneo.*
7. Scene at the tomb of St. Agnes, in which her sister, St. Emerentiana, is being stoned to death by three men. Legend, *Veni soror mea mecum in gloriam.*
8. The Saint with other martyrs appearing to her relations at her tomb, and saying, *Gaudete mecum.*
9. The sick Princess Constantia lying on the tomb of St. Agnes, who appears to her and says, *Si in xpm credideris sanaberis.*
10. The Princess Constantia, healed of her sickness, kneels at the feet of her father, the Emperor Constantine. Legend, *Hec est virgo sapiens una de numero prudentium.*

Within the cover beneath the finial is a circular disc in a raised setting enamelled in the same manner with a half-length figure of Our Lord in Glory, holding a chalice, and with the other hand raised in benediction. A corresponding medallion in the bottom of the bowl has a beautifully designed subject of St. Agnes kneeling before an old man, her father or her judge. She holds a book in her hands inscribed, *Miserere mei Deus sancte,* and above is a scroll bearing the legend, *In corde meo abscondi eloquia tua et non peccem tibi.* This medallion is held in place by a square socket at the back.

On the lower part of the stem are the symbols of the Evangelists with their names on scrolls. The figure of the angel representing St. Matthew is of exceptional beauty, and being on a much larger scale than is possible in the scenes on the cup, the modelling of the features is full of character.



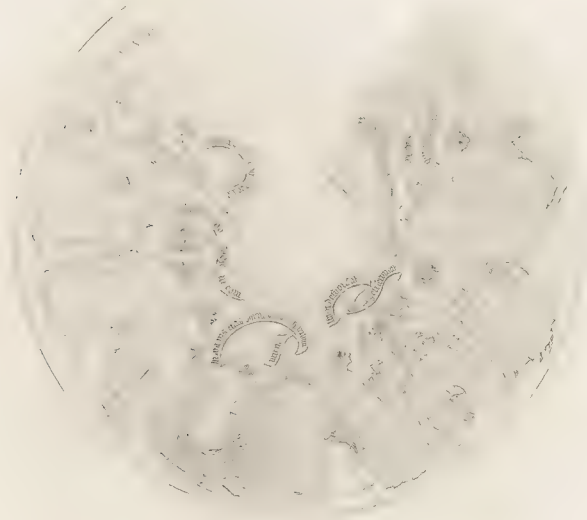
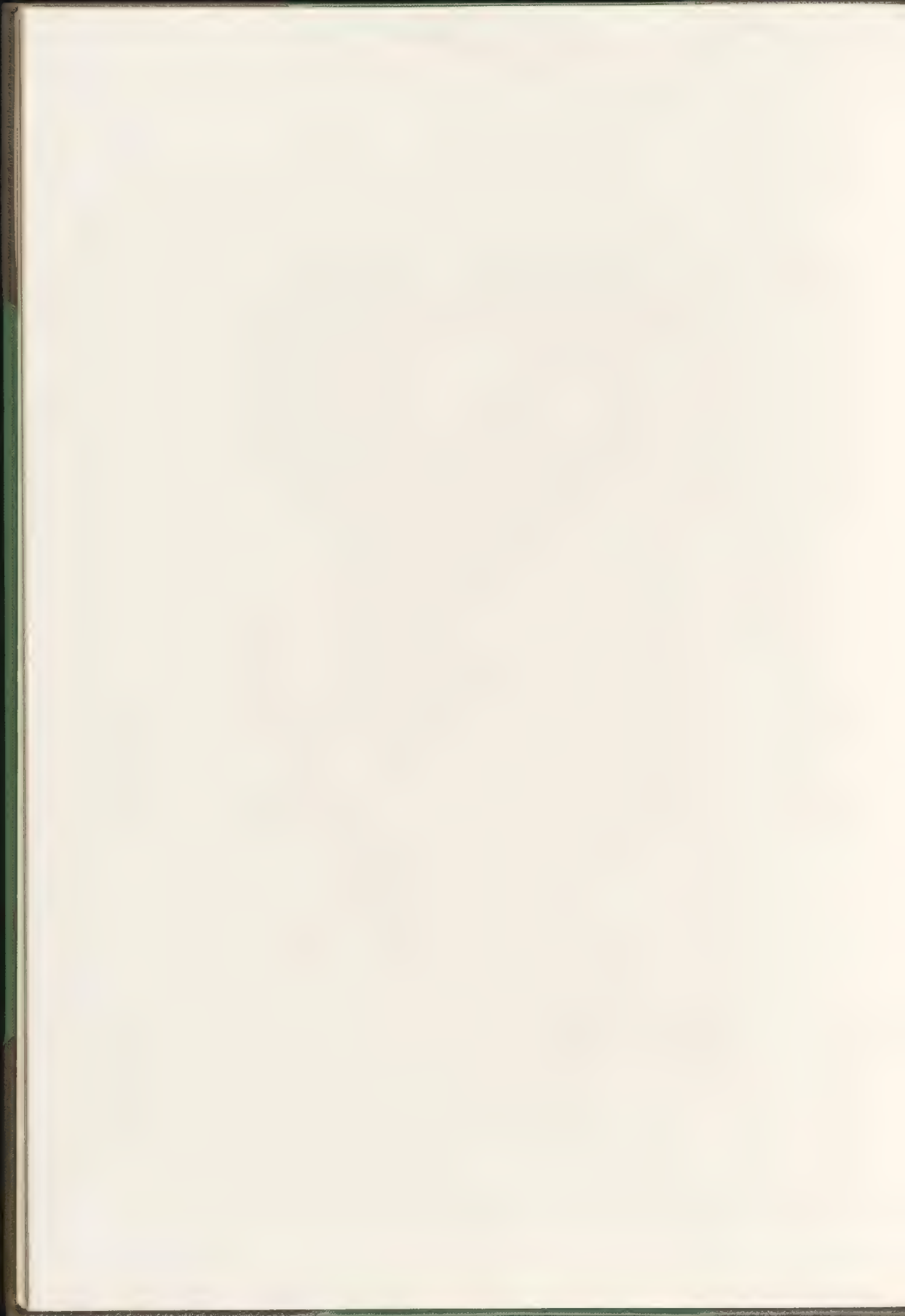


Diagram of a garment pattern, possibly a collar or a small sleeve, showing various labels and measurements.



Diagram of a garment pattern, possibly a skirt or a large collar, showing various labels and measurements.



The costumes are those commonly found in the manuscripts of the time. On the cover the Saint and her one female attendant both wear tightly fitting plain bodices and skirts, and long sleeves with turned-up cuffs above the elbow; the hair is parted in the middle and brushed back from the face and neck. On the bowl the costumes of the women are similar, but that some of them wear cloaks. The costumes of the men are in the same way but little varied, except by the wearing of a cloak. Procopius is bareheaded, wearing a tight jerkin, buttoned down the front and with a belt round his hips, and tight hose with long pointed shoes; one of the judges wears a loose cloak, the other a kind of cassock, open at the sides from the thigh downwards and with a belt round the hips. On the cover they and the executioner alone have any head gear; their hats are conical with fairly broad brims, slit over the ears, so that the back or front can be turned up or down independently.

The delicate manipulation of the colours used for flesh and hair is worthy of note. As before remarked, the faces and hands are coated with an almost colourless enamel, showing at times a dash of reddish colour in it; the flowing hair of the women is generally seen through a golden yellow colour.

#### THE ORIGINAL STATE OF THE CUP.

It is by no means easy to imagine the different appearance presented by the cup in its original form, before by addition and subtraction it was reduced to its present proportions. An outline drawing has therefore been prepared (Plate XIV.) representing the cup as I imagine it to have appeared in 1391 when it was in the possession of Charles VI. This gives at any rate an idea of the original proportions, and shows how greatly it gains in dignity and completeness by the presence of the "fritelet" at the top, and by the added richness of the coronet of pearls surrounding the cover. It should perhaps be stated that the only part of this "restoration" for which there is not ample authority amounting to certainty is the "fritelet." We know nothing of the form of this detail, only that it was "garnished with four sapphires, three ballesseaux<sup>1</sup> and fifteen pearls." The original foot in its total height remains untouched, the original rivet holes having been used to attach the added piece of Tudor times. The coronet round the cover was almost certainly of the same design as that garnishing the foot; in fact Sir Wollaston Franks and myself, on this assumption, estimated the number of pearls it contained, and our estimate was afterwards proved to be accurate by the inventory of Charles VI., which by the good offices of M. L. Delisle we found in the Bibliothèque Nationale. The rudely fashioned Tudor addition is in no sense worthy of its position, and destroys the sturdy character of the original form. Both the engraving of the flat decoration and the modelling and enamelling of the Tudor roses are rough, and contrast unfavourably with the earlier work of the cup as well as with the later band added by the Constable of Castile. The reason for its presence is doubtless to make the cup accord with the slenderer proportions in vogue in the early sixteenth century.

But how immeasurably more imposing must the cup have been when resting upon the stand that we find described in the inventory of Charles VI. At the end of the description of the cup it runs (*see post*, p. [14]):

<sup>1</sup> Balas rubies.

“And the said cup stands upon a foot of gold, in the fashion of a tripod, and has in the middle of the tripod an image of Our Lady in a sun of clear red, and the three feet of the said tripod are formed of three flying serpents. Monseigneur le Duc de Berri gave the said cup and cover to the King on his journey into Touraine in the year [13]91 and the said stand weighs three marcs five ounces and a half.”

The cup itself then weighed with the cover nine marcs three ounces, so that the stand was about one-third in addition.

#### THE ENAMEL WORK.

A few words must be said on the subject of the enamel work of the cup. There can be little doubt that this particular form of enamelled decoration, transparent enamel on relief, had its origin in Italy, and it is worthy of consideration whether it did not find its way into France in connection with the residence of the Popes at Avignon in the beginning of the fourteenth century. M. Labarte has a definite statement in his “*Arts Industriels au Moyen Age*” that a factory of enamels of this class was established at Montpellier in the first quarter of the fourteenth century, in itself not an improbable event. But M. Molinier,<sup>1</sup> by an examination of the original source of information, has demonstrated that the statement is founded on a misreading of the text, and thus a very convenient halting place in the history of enamelling disappears. In spite of this, however, it may be taken as quite certain that the papal court at Avignon was well provided with artificers skilled in all the latest refinements of the Italian craftsmen, and there can be little question that the presence of a luxurious and artistic centre at Avignon had its effect on the vicinity. Although, however, it is to Italy that the method is due, there can be no doubt, in my judgment, that the cup is the work of a French artist. On its first appearance in recent times, with the story of its occurrence in the inventories of English kings, a claim was put forward for an English origin, but the story as we now know it renders such a supposition improbable on many grounds.

The use of transparent or translucent enamel has been continuous from late Roman times up to our own day. At Byzantium and among the scattered Gothic people it gradually superseded the inlaying of transparent stones, and we find its highest development before Norman times in goldsmith's work of the class of the Alfred jewel at Oxford. It is not, however, until the fourteenth century that we meet with the special form of transparent enamel that has interest for us now. The fashion hitherto in France had been to leave parts of the subject showing in the metal, uncovered by enamel, while the part seen through the enamel was to some extent sculptured, and other of the details were indicated by drawn or engraved lines showing through the transparent medium. Obviously the more complete and artistic method

<sup>1</sup> *Orfèvrerie religieuse et civile*, p. 212.

followed in our cup was more satisfying, and found imitators in Germany, where there was a workshop in Cologne, as well as in Flanders. Although M. Gonse ("L'Art gothique," p. 457)<sup>1</sup> claims the cup as belonging to "l'art français le plus pur," it can scarcely be said that the evidence is strong for the purity of the French characteristics. It has been claimed to resemble the style of John van Eyck on the one hand, an attribution to which the marvellous freedom from convention seen in the majority of the figures seems to furnish an ample reply; on the other hand, it is difficult to find any number of typically French works of art of the same date in which all the peculiarities of style are to be found. Nevertheless, a certain number of manuscripts, some of them once the property of Charles V. or the Duc de Berri, and preserved in the British Museum or in the Bibliothèque Nationale, do show such similarities as to lend colour to the supposition that they are at any rate by artists of the same school and country. Chief among these are two manuscripts in the Bibliothèque Nationale (MSS. latins 919 and 18014) which are of approximately the same date as the cup, and on folios 28 and 31 (recto) of No. 919 and 211 and 214 (recto) of No. 18014 are scenes very closely allied in method to the scenes on the cup. These are attributed by M. de Lasteyrie to Jacquemart de Hesdin.<sup>2</sup>

So far as any deduction can be reasonably made from the circumstances that go to form the history of the cup, it is fair to assume that it was made on French soil, and that it was made at the order of the Duc de Berri, and not bought from a chance foreign goldsmith. To take the latter argument first; Charles V. possessed a cup of gold weighing six mares,<sup>3</sup> with the story of St. Agnes represented upon it, and he is stated to have had a special devotion to this saint, upon whose day he himself was born. M. Palustre<sup>4</sup> and M. Molinier<sup>5</sup> agree in thinking it highly probable that the cup figuring in this inventory is the one now in question, in spite of the difference in weight. The entry in the inventory of Charles VI., given later on, effectually disposes of this contention, and shows conclusively that, except in the improbable event of the cup being given by Charles V. to the Duc de Berri, it had never belonged to that monarch at all, for the cup given in his inventory and weighing six mares appears in the same inventory of Charles VI. on fol. 97.<sup>6</sup> Further, the existence of an elaborate stand weighing a third as much as the cup itself, and evidently ornamented in a similar style, is additional evidence for the same contention. For in the earlier inventory of Charles V. no such stand appears. Thus the cup was undoubtedly not at any time the property of the great king Charles V., although from the nature of the subjects it is reasonable to assume that it was intended as a gift to him, had not his death prevented the presentation. The Duc de Berri having had it made for the father, took an early opportunity, in 1391, when he was on good terms with his nephew, on his progress in Touraine, of presenting the gift to the son. All the circumstances appear to favour the supposition that it was at the instance of the Duke that the cup was made, and with such a suite of skilled craftsmen as he had habitually around him, it is only reasonable

<sup>1</sup> This point is clearly expressed by M. R. de Lasteyrie in a memoir on the work of two artists of the time, André Beauneveu and Jacquemart de Hesdin, in vol. iii. of the *Fondation Piot*, p. 72, "un fait admis par tous les historiens de l'art, c'est à dire le mélange dans les œuvres exécutées en France sous le règne de Charles VI., d'une double influence, flamande d'une part, italienne de l'autre." Thus it is scarcely accurate to speak of art in France at this time as being purely French. It was in fact French art in the making.

<sup>2</sup> *Fondation Piot*, iii. 73.

<sup>3</sup> Labarte, *Inventaire de Charles V.*, No. 392.

<sup>4</sup> Gonse, *L'Art gothique*, p. 457.

<sup>5</sup> *Orfèverie religieuse et civile*, p. 228.

<sup>6</sup> *Précis d'un ouvrage d'or et d'ivoire émaillé de la vie St. Agnes pesant six mares.*

to assume that the task was entrusted to one of them. Whether or no the artist was actually of French birth is impossible to decide. One of the artists most often mentioned is Hennequin du Vivier, who was in the service of all the principal personages of the time, Charles V. and his son, as well as of the Duke of Burgundy, with whom he was until 1392. No other piece of goldsmith's work of the time and style is known to exist, for as M. Molinier truly says: "Si les inventaires princiers du quatorzième et du quinzième siècles contiennent la description de nombre de monuments, qui, au point de l'art et de la technique, devaient être très proches parents de la coupe du British Museum, il faut reconnaître que jusqu'ici on peut considérer cette coupe comme un témoin unique du luxe des souverains français," and, it may be added, of English sovereigns also. It may be that some forgotten manuscript enshrines drawings by the same master, whether it be Hennequin du Vivier or Jacquemart de Hesdin, and that in course of time his name and story will be discovered.

#### JEAN, DUC DE BERRI.

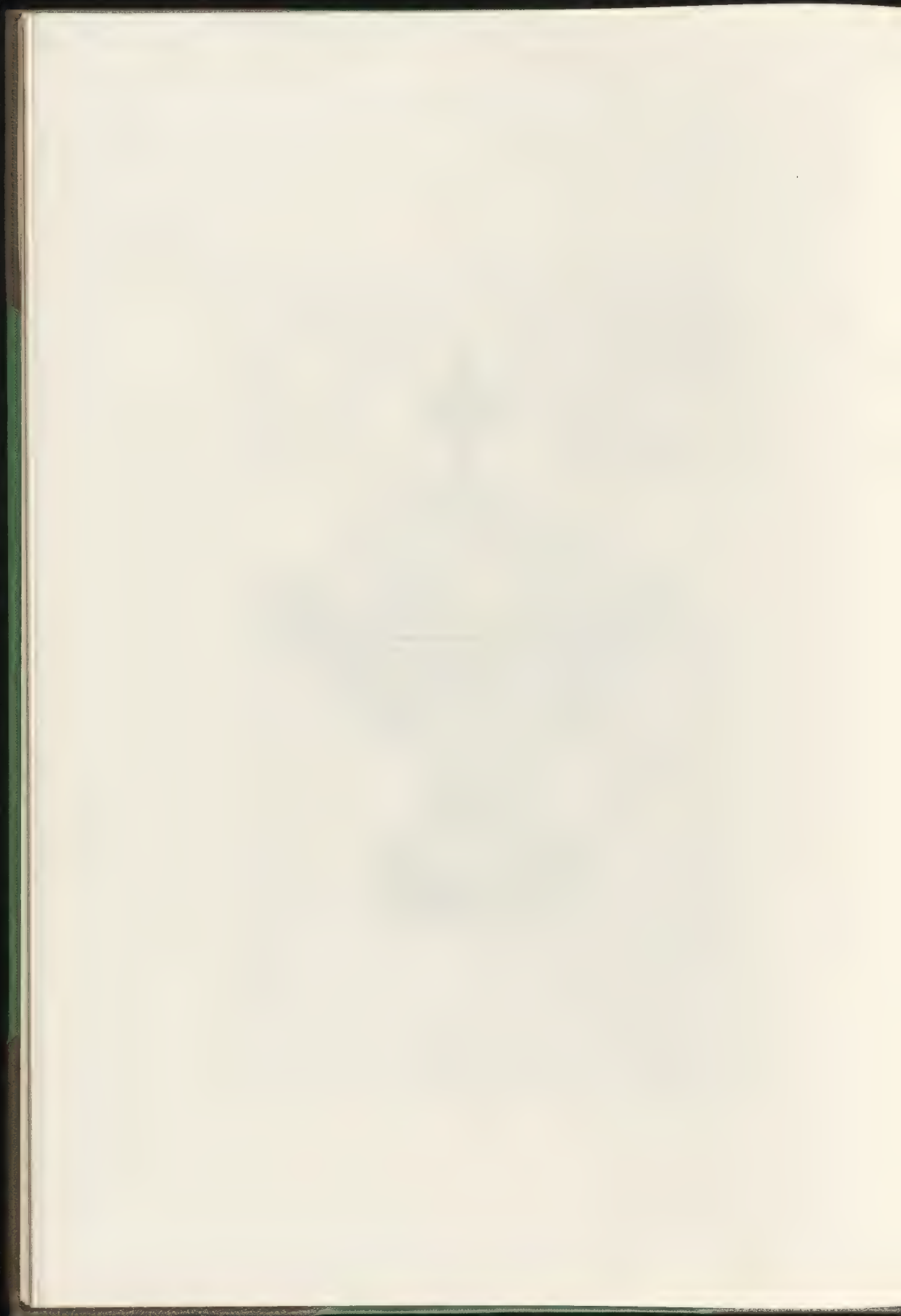
Jean Duc de Berri lived in a period unhappy for France and for him. His close relationship to the Crown brought him into a prominent position quite unsuited to his pleasure-loving and artistic temperament. To obtain the means necessary for maintaining the regal state of his court, he and his officers made merciless exactions in the provinces where he had power.

He was born in 1340 at the Castle of Vincennes. He was present at the battle of Poitiers, and by the treaty of Bretigny was with the other distinguished persons given as a hostage to the English. He remained in this country for no less a period than nine years, and only returned to his native country on parole granted by Edward III. to arrange his ransom. According to Froissart, he was allowed a year to make the necessary arrangements, and at the expiration of the time, as Froissart quaintly phrases it, he "se dissimula et se porta si sagement, et print tant d'excusation et d'autres moyens, que la guerre fut toute ouverte." As a matter of fact, his delay was so far justified, inasmuch as on the renewal of hostilities with England he was entrusted with the command of the army against the Black Prince in Guienne, and had some considerable success. Charles V. was, however, finally compelled to deprive him of any great power owing to his unstable and extravagant character. Later, Charles VI. was constrained in the same way to remove him from the governorship of Languedoc, where his grasping and cruel rule brought about revolutions which had to be quelled by the most sanguinary measures. The Duc de Berri, in fact, might have been a public benefactor in times of peace and national wealth; his tastes and love of luxury might well have conduced in more favourable circumstances to the public welfare. But in times so troublous, when France was overrun by English troops, and in a perpetual state of warlike ferment, the royal amateur was quite out of place, and his indolent pleasure-loving temperament made him at times a positive danger to the well-being of the State. The gold drinking cup that is the subject of the present memoir points a more obvious moral than mere words can attain. Not that at the time it would be considered unusual, or in any way extravagant, for the brother of the



THE CUP IN ITS ORIGINAL FORM,

WITH THE FINIAL RESTORED.





King of France to possess such a vessel, but that it was an instance out of many of the luxury and extravagance of the Duke. The inventory of his jewels and possessions rivals that of his brother Charles V. in the rich and even priceless treasures that it contains. His library moreover contained some of the most precious manuscripts of the time, to the great profit of the Bibliothèque Nationale of France. Nor was it only in the buying of small portable articles that his extravagance consisted. In addition to keeping a retinue of goldsmiths, painters, and the like, the Duke spent much time and much money in the building and embellishment of sumptuous churches and castles at Poitiers, Bourges and elsewhere.<sup>1</sup> A biographer makes the melancholy peroration: "He ruined the King and the State whom he made his heirs, and after having pillaged the provinces, he died in such poverty that his executors were compelled to hand over the estate to his creditors." The portrait given in the woodcut is from the figure on his monument in the crypt of Bourges Cathedral, which so excited the admiration of Holbein that he made a drawing of each of the figures of the Duke and his wife. It



shows a face by no means handsome, or even intellectual, but rather betokening a sensual good nature, with but little trace of the cruelty with which his reputation is blackened. It is fairly certain that indolence was his radical failing, and led to the perpetration of cruelties by his agents or lieutenants without any active co-operation or even knowledge of the Duke himself. The results being agreeable, he gave no thought to the means by which they had been obtained. Had he been a stern, hard soldier, with no more than the soldier's necessary want of feeling, Jean de France would have been fitly framed in the times in which he lived. As an easy indolent patron of the arts and a lover of a regal state beyond his resources, he cannot be regarded from this distance as a creditable member of the royal French race.

<sup>1</sup> A. de Champeau and P. Gauchery, *Les Travaux d'Art exécutés pour Jean de France, duc de Berry*. Paris, 1894. Jules Guiffrey, *Inventaires de Jean Duc de Berry*. Two vols. 1894-96.

## THE INVENTORIES.

THE earlier history of the cup is concisely given by the entries in the inventories of Charles VI. of France, John Duke of Bedford, Henry VI. of England, and the succeeding English monarchs. The first of these, as before stated, we owe to the courteous administrator of the Bibliothèque Nationale, M. Léopold Delisle. It gives with great detail a description of the cup when it can only have been a few years old, and describes the pedestal on which it stood, which does not appear in any of the later records. It is of almost equal interest, at any rate to Englishmen, to find the cup mentioned in the Duke of Bedford's papers, for the entry makes it clear that it came to Henry VI. as his uncle's heir. It only now remains to find the document giving an account of the transaction by which it passed from Charles VI. to the Duke. This would complete the list of its vicissitudes for more than five hundred years, a truly remarkable record for an object both of great intrinsic value at all times and of considerable and obvious beauty. The incident in its life story that reflects little credit on English taste is when Henry VIII. (for it was probably he) destroyed the no doubt charming finial with its balas rubies and sapphires in order to find a place for his "crown imperial," which in turn has disappeared. Had he done this only, the character of the cup would not have been so entirely changed as it is by the roughly fashioned addition to the stem, which was doubtless inserted at the same time. It not only destroys the purity of style of the design, but, from the unusual coarseness both of the engraving and enamel, forms a painful contrast to the extreme refinement of the original work. It is, however, now an integral portion of the object and helps to illustrate its history, and so it must remain.

It may be mentioned that the same or similar entries as here follow occur in other intervening royal English inventories, but it has not been thought necessary to repeat those that add no new facts.

### CHARLES VI. OF FRANCE. 1391—1399.

INVENTAIRE DES MEUBLES ET JOYAUX DU ROY CHARLES VI. (Bibliothèque Nationale, MS. français 21445, fo. 16, and 21446, fo. 45v. Both of these are later copies of the inventories.)

Hanaps dor et autres garnis dor et de pierre a couvescle estans oud' amaire signe M.

Premierem' un hanap dor a tout son couvescle esmaillé bien et richement par dehors de la vie Madame Sainte Agnez et est le souaige de la patte de dessoubz garny de vingt six perles de compte et la couronne dessus le couvescle garnye de trente six perles et le fruitet dud' couvescle garny de quatre saphirs trois ballesseaux et quinze perles et poise neuf marcs trois onces dor.

Et est led' hanap assis sur un pié d'or en maniere de trepié et a ou milieu du trepié un jmaige de nostre dame en un soleil sur rouge cler et sont les trois piedz dud' trepié de trois serpens volans. A donna led' hanap et couvescle au Roy monseig' De berry au voyage de Touraine lan 91 et poise led' pie trois marcs cinq onces et demye.

The earlier inventory of 1391 is identical with that of 1399, from which I made the above copy, with the trifling change of *Premieren'* into *Item*, and the numbers are in figures, not words.

JOHN, DUKE OF BEDFORD, REGENT OF FRANCE. 30 JUNE, 1434.

(Exch. K. Remembr. Inventories  $\frac{1}{80}$ .)

Ceste endenteure fait a Londres le derrenier jour de Juing l'an mil iij. c. xxxiiij. entre hauls et puissant prince monsieur le gouvernant et regent le royaume de France, duc de Bedford, d'une part, et honorable homme et sage Robert Whityngham, escuier, receueur general de mondict sieur ou royaume d'Angleterre d'autre part, tesmoigne que ledict receueur general a eu et receu diceelui sieur par les mains de Maistre Giles de Ferieres, son secretaire et clerc de ses coffres, et de Andre Lorin, clerc et seruiteur de Mondict sieur, le jour deuantdict, les joyaulx et vaissel, tant d'or que d'argent cy apres specifiez et declaires, appartenans a icellui sieur, lesquelz de son ordonnance les dessusdicts Gilez de Ferieres et Andre ont bailles et deliures audict Whityngham en la fourme et maniere que s'ensuiuent, pour iceulx estre en sa garde jusquez au plaisir de mondict sieur.

\* \* \* \* \*  
Item. Vne coupe d'or couert, esmaillee de la vie Sainte Suzanne, garnie on fretolet de iij. saphirs, deux balais et xij. perles; et es couronnes de couercole et de pie, de lxj. perles; pesant ix. m. j. o. x. e. (i.e. nine marcs one ounce and ten esterlins).

This entry was kindly found and copied for me by Mr. William Page, F.S.A. At my instance he looked through the inventories of the Duke of Bedford, and was fortunate in coming upon this mention of what must be the St. Agnes cup, in spite of the statement that it refers to St. Susanna, and the small discrepancy in the weight, between nine marcs three ounces and nine marcs one ounce and ten esterlins. It is this entry that explains how the cup came into the possession of Henry VI., having been bequeathed to him by his uncle the Duke.\* Robert Whittingham was appointed one of the Duke's executors, having been his Receiver-general in England. The following extract again differs slightly in the weight of the cup, and is less detailed in description, but it can fairly be taken as the same.

JOHN DUKE OF BEDFORD, UNDATED, BUT AFTER HIS DEATH.

(Exch. K. Remembr. Inventories  $\frac{1}{80}$ .)

Remembrans of pe joyeulx godes & parcelles that Davy Breknoe hat deliuerid vnto my lord Cardinal of Engeland.

\* \* \* \* \*  
Also pties deliuerid unto my lord Cardinal By R. Whittingham.

First a coupe of gold enamailed w<sup>t</sup> ymagerie garnished w<sup>t</sup> stones & ples poisons togeders vj lb. j. once di (i.e. 78½ oz.).

HENRY VI. 1449.

Printed in "The Antient Kalendars and Inventories of . . . H.M. Exchequer," by F. Palgrave, 1836. Vol. II. 207.

Item unum ciphum auri coopertum et esmaelitum cum diversis imaginibus et garnizatum cum ij baies iij saphiris et lxxvj perulis, ponderis lxxij unc. iij quart.

\* As heir general. See N[ichols] (J.) Royal Wills, p. 270.

HENRY VIII. 1521.

(12 Hen. VIII. Duke of Portland, Welbeck.)

Item a cuppe of golde enamelled with ymagery, the knop a crowne imperiall and aboute the border of the cover and foote a crowne garnished with 62 garnishing perles poyls 79 oz. (Assoc. Archit. Soc. 17 (1883-84), p. 155.)

Here comes the notable change in the weight of the cup, owing to the added height of the stem and the substitution of the crown imperial for the original finial.

HENRY VIII. 1547.

(Society of Antiquaries of London MS. CXXIX. fo. 14.)

Item a Cuppe of gold with Imagerie the knopp a crowne Imperiall and aboute the borde of the cover and the foote a Crowne garnished w<sup>th</sup> lxij garnishing perles Weyng lxxix. oz.

16 QUEEN ELIZABETH. 1574.

(Stow MSS. 555, fo. 9. Brit. Mus.)

Item a cup of golde with imagery the knop a Crowne Imperiall and about the border of the cover and the foote a crowne garnished with lxj garnishing perles ponderans lxxix. oz.

With verbal changes, this is repeated in a later inventory of 1596. (Stow MSS.)

# Vetusta Monumenta

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## THE OBITUARY ROLL OF JOHN ISLIP

ABBOT OF WESTMINSTER, 1500—1532

*With Notes on other English Obituary Rolls*

BY

W. H. ST. JOHN HOPE, ESQ., M.A.

ASSISTANT-SECRETARY OF THE SOCIETY OF ANTIQUARIES OF LONDON, AND  
VICE-PRESIDENT OF THE ROYAL ARCHÆOLOGICAL INSTITUTE.

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**Vol. VII. Part IV.**

PLATES XV.—XXIV.

WESTMINSTER:

PRINTED BY J. B. NICHOLS AND SONS, PARLIAMENT MANSIONS, VICTORIA STREET,  
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IN BURLINGTON HOUSE.

M.CM.VI.



VOL. VII.  
PLATES XV.—XXIV.

THE OBITUARY ROLL OF JOHN ISLIP, ABBOT OF WEST-  
MINSTER, 1500—1532, *with Notes on other English Obituary  
Rolls*; by W. H. ST. JOHN HOPE, ESQ., M.A.

Read 19th May, 1904.

It was the custom among the monastic Orders as well as the Orders of Canons whenever one of the community died for a circular letter or brief to be sent to other monasteries notifying the name and office of the deceased and the date of his death, and asking for prayers and suffrages for the welfare of his soul.

The duty of drawing up such briefs devolved upon the precentor or chanter, but the almoner was responsible for sending them round at the hands of a brief-bearer.<sup>1</sup>

Thus an account roll of the almoner at Durham for a date between 1430 and 1440<sup>2</sup> contains a payment of 2s. "pro scriptura brevicularium" and of 6s. 8d. "Henrico Lucas brevicularium bajulatori;" and another account of the same officer for 1447-8<sup>3</sup> puts it still more clearly:

Et Precentori pro scriptura brevium nomina confratrum et familiarium mortuorum continencium, 2s.  
Et Roberto Alwenth breviatori dicta brevia deferenti 8s.

In the observances in use among the Black Canons of Barnwell, in Cambridge-shire,<sup>4</sup> it is laid down among the duties of the precentor that

Brevia que pro defunctis fratribus debent portari ipse debet facere, claustralibus ad scribendum tradere.

The rule as to what is to be done on the death of a brother also concludes with the direction:

Peracto officio, atque corpore sepulto, per Precentorem debent Brevia scribi, et festinanter mandari.<sup>5</sup>

It is also enjoined concerning the almoner:<sup>6</sup>

Brevitoribus secundum antiquam consuetudinem elemosinarius providebit, et ab eis recipiet brevia defunctorum, et ea in corda martilogii connectet. Rotulos quos brevitores portant accipiet, et precentori ad scribendum tradet. Si aliquis prelati noster familiaris obierit, prelati debet ostendi, si forte gratiam specialem ei placuerit in rotulo intitulare. Elemosinarius rotulum restituet brevitori.

In the preceding rule it is also laid down that the almoner

Ad elemosinariam debet frequenter exire pro brevitoribus, ne nimis diu teneantur.

<sup>1</sup> At Norwich the scribe's account for 1274-5 has "Pro scriptura brevetorum et portacione xx.s. ix.d."

<sup>2</sup> *Durham Account Rolls* (Surtees Society 99), i. 234.

<sup>3</sup> *Ibid.* i. 236.

<sup>4</sup> J. W. Clark, *Observances in use at the Augustinian Priory of St. Giles and St. Andrew at Barnwell, Cambridge-shire* (Cambridge, 1897), 60.

<sup>5</sup> *Ibid.* 216.

<sup>6</sup> *Ibid.* 176.

In the Customary of St. Austin's Abbey, Canterbury, lately edited for the Henry Bradshaw Society by Sir E. M. Thompson, K.C.B., F.S.A., from a MS. c. 1330-40, there is a chapter headed

*Breviculum fratris qualiter scribi debeat*

which begins as follows :

Post decessum autem cujuslibet fratris, debent per precentorem brevicula scribi, et per brevigerulum ad domos religiosorum vicinas per circuitum, ut citius animas subveniantur, specialiter destinari. Et, quia diversarum ecclesiarum et maxime nostri ordinis diversa est consuetudo in breviculis decedentium componendis, breviculum prooedidubio fratrum de hujus ecclesie gremio decedentium hoc modo fieri consuevit: " Kalendas Januarii, obiit N. monachus et sacerdos, vel diaconus, vel subdiaconus, vel acolitus, vel conversus, ecclesie apostolorum Petri et Pauli, et sancti Augustini Cantuarie professus;" subjunctisque vel sex vel usque ad decem tantummodo nominibus familiarum utriusque sexus, si fuerint, et non pluribus, si recta servetur consuetudo. Pro laico quidem converso si fuerit, aut monacho mimine professo, breviculum specialiter destinari non solet, sed illius nomen breviculo alicujus fratris defuncti professi subnecti debet, ad succurrendum.<sup>1</sup>

Among the Cistercians the brief was also couched in the following common form :<sup>2</sup>

Prime die Augusti obiit in monasterio N. Nonnus N de N Sacerdos et sacrista ejusdem monasterii; pro cuius anima vestras precamur orationes ex caritate, et orabimus pro vestris.

Although this simple form may have been the usual one for briefs of ordinary monks and canons, or even of the obedientiaries of the convent, it is clear from a number of examples which have been preserved that in the case of a bishop, or an abbot, or of a prior who was head of his house, the brief was expanded into a circular letter, addressed generally to all the sons of Holy Mother Church, and containing religious reflections on the uncertainty of human life, an announcement of the death of the deceased, and an eulogy upon him and his good works, concluding with a request for prayers for his soul.

A brief of this kind was generally surmounted by a series of illuminated pictures, and the initial letter was similarly treated.

Each monastery at which the brief arrived appended an entry or *titulus* of the name of the house, its dedication, the order to which it belonged, and the diocese, and sometimes the county, in which it was situated, with a prayer that the soul of the departed might through the mercy of God rest in peace, and ending

Vestris nostra damus, pro nostris vestra rogamus.

The brief-bearer to whom the roll was entrusted was a layman specially licensed for the purpose, generally for a period of two years, during which he was able to visit a large number of religious houses. The number of *tituli* was consequently often considerable, and in the case of two examples preserved at Durham reaches 639 and 687 respectively, and even this probably does not represent the total, as both rolls seem to have been longer. The rolls themselves also often extended to a considerable length; one at Durham is 41 feet long, and another at Cambridge 37 feet 3 inches. Their widths vary from 7 inches to 1 foot.

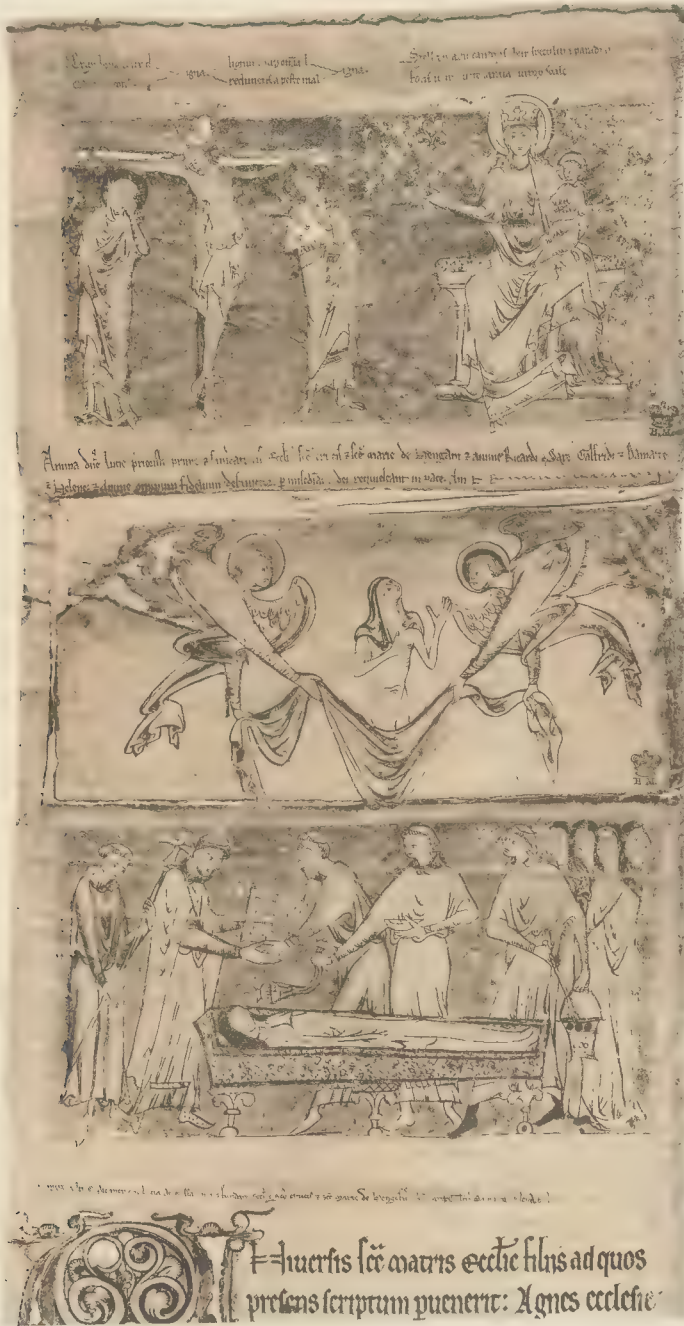
Attention was first called to these rolls by Mr. John Gough Nichols in a paper read to the Archaeological Institute at its meeting at Norwich in 1847, and printed in the Norwich Volume of the Institute.<sup>3</sup> Mr. Nichols's paper is devoted principally to the description of an obituary roll of an abbot of West Dereham, then in the possession of Sir Thomas Hare, bt., but he has also included a description of all the examples then known, some nine or ten in number.

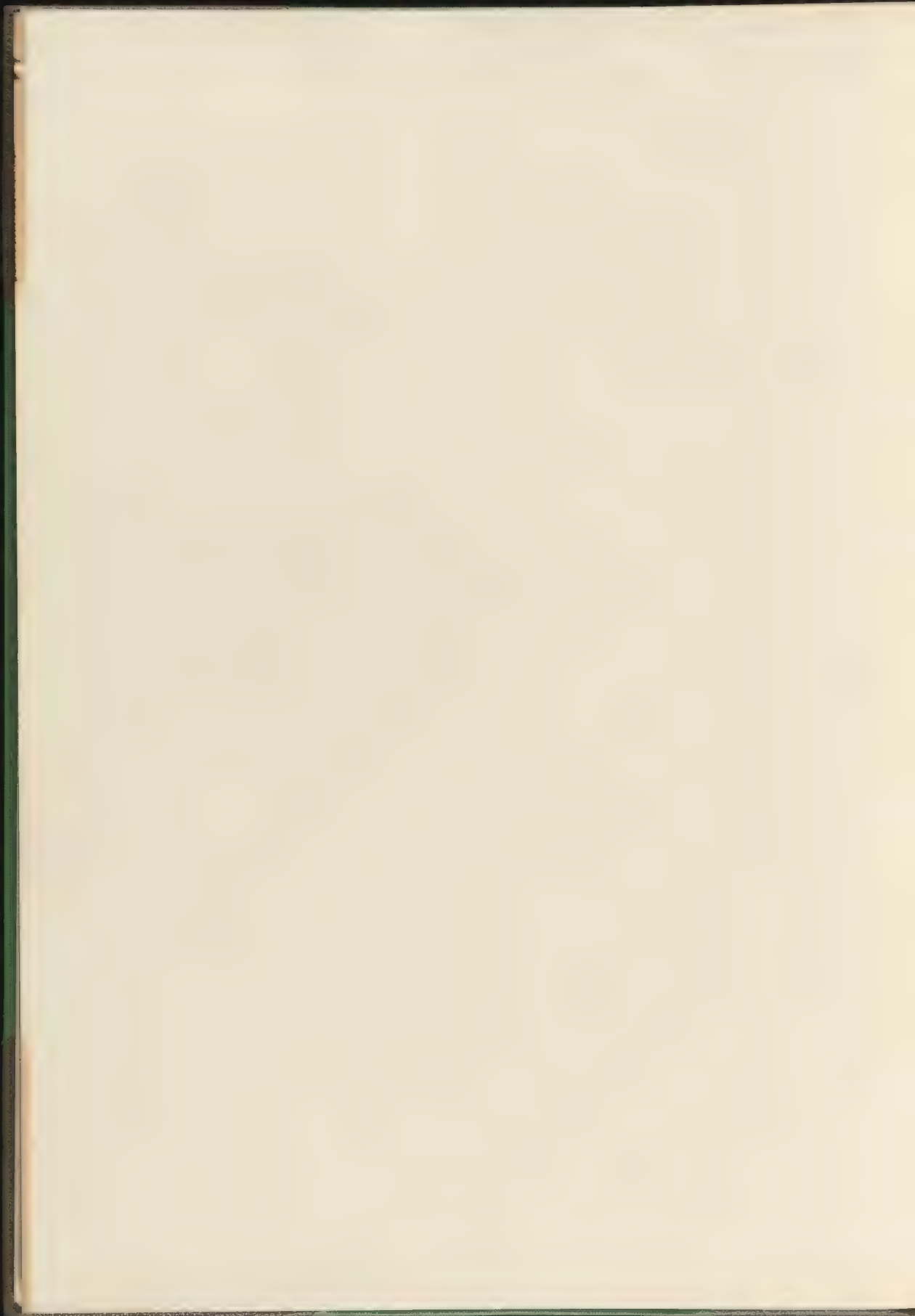
<sup>1</sup> *Customary of the Benedictine Monasteries of Saint Augustine, Canterbury, and Saint Peter, Westminster* (Henry Bradshaw Society, 1902, 1904), i. 354.

<sup>2</sup> *Monasticum Cisterciense* (editio nova, Solesmis, 1892), 186.

<sup>3</sup> Pp. 99-114.







rem: remissionis eius remedio delectantur. Aa—re—t—f.



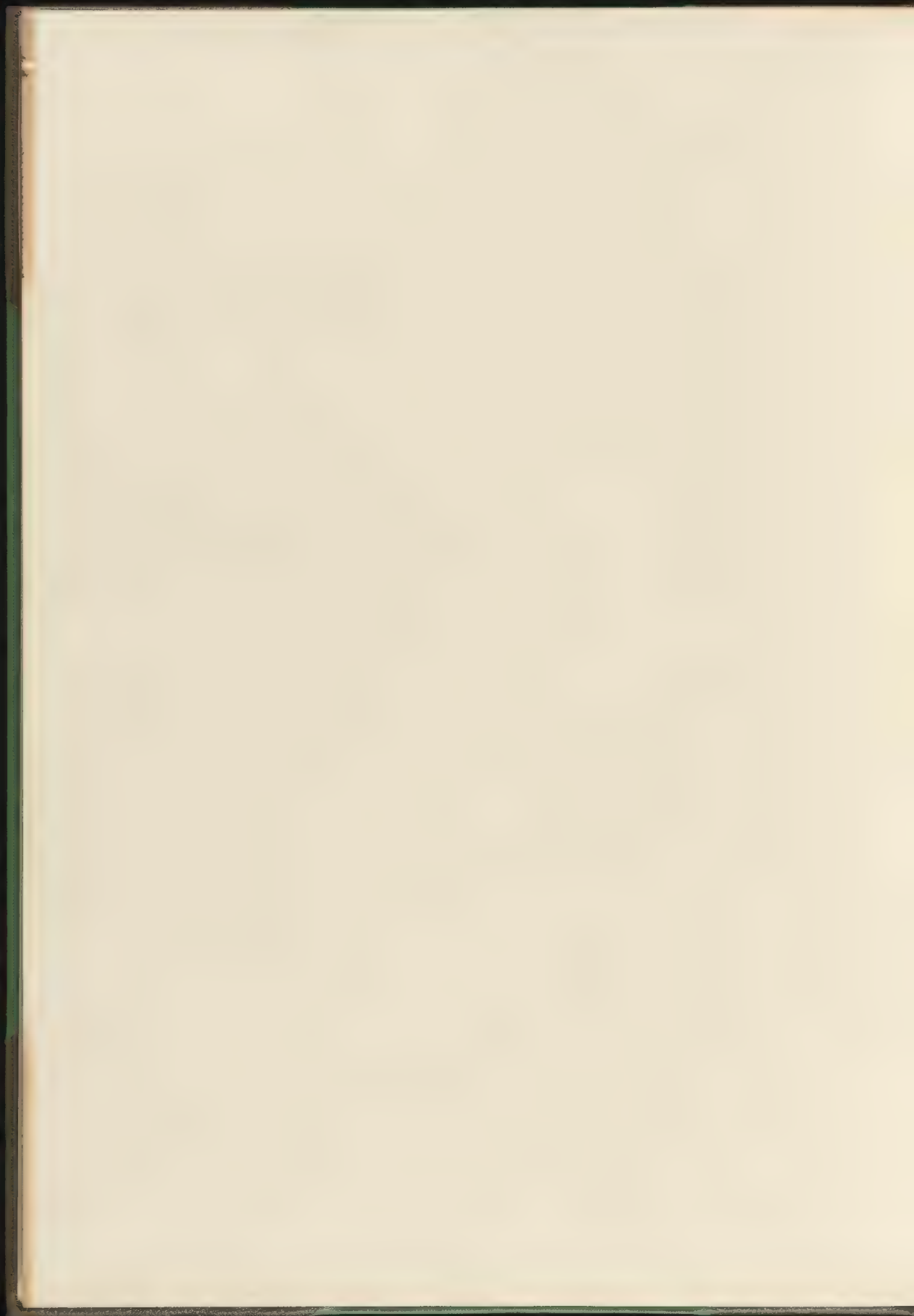
BOUVIS: Ecce quia... Dne Lucie Priorisse de Hengesham... Reguefano in pace... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham...

¶ Hec ugo uir inuit sup altia loc... ¶ Et sic luce lyx sine fine... ¶ Tranfic ad supos uenerabilis her mon... ¶ Ad lucem lucra uenit sine fine man... ¶ Luce luce pax lyx mediant mare... ¶ Luce eterna quia floret ut rosa uerna.

Teculus scilicet... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham...

¶ Dnula Lucie Aplos... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham...

¶ Dnula Lucie... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham... Dne Lucie Priorisse de Hengesham...



Another paper describing a further example, for John de Hotham, bishop of Ely, was read before the Cambridge Antiquarian Society in 1854 by Mr. Albert Way, and more recently Mr. C. E. Sayle has contributed to the same Society a paper on the obituary roll of a prioress of Lillechurch preserved in St. John's College Library.

But the most complete account of these rolls is to be found in the volume edited by the late Canon Raine for the Surtees Society, and published in 1856, on the obituary roll of William Ebchester and John Burnby, priors of Durham. To the account of this important and typical example, which is printed in full, Canon Raine has added in an appendix the descriptions of ten other rolls, all preserved, with the one under notice, among the muniments of the Dean and Chapter of Durham.

The instances of these rolls in France have been fully dealt with by M. Léopold Delisle, who has collected and printed nearly one hundred examples in his *Rouleaux des Morts du ix<sup>e</sup> au xv<sup>e</sup> siècle*, published by the Société de l'Histoire de France in 1866. He cites a fragment of a roll of Count Rudolf, abbot of St. Riquier, of a date as early as *circa* 858, but his most noteworthy examples are those (i) of Guifred, comte de Cerdagne, a monk of Canigou, who died in 1050, (ii) of Matilda, daughter of William the Conqueror and first abbess of the Holy Trinity at Caen, of the date 1113, and (iii) of Vital, first abbot of Savigny, who died in 1122. Guifred's roll is known only from a transcript; it contained 133 *tituli*. The abbess Matilda's roll existed down to the Revolution; it was 76½ feet long, and bore 253 *tituli*, including those of many English monasteries and churches. Abbot Vital's roll has fortunately survived, and is preserved in the Bibliothèque Nationale; it is imperfect at the beginning, but is still over 40 feet long, and bears 208 *tituli* of French and English monasteries.

The oldest English roll is that for Lucy, foundress and first prioress of the Priory of the Holy Cross and St. Mary at Castle Hedingham, Essex, c. 1230, which has lately been acquired by the British Museum.<sup>1</sup> It measures 19 feet 2 inches in length by 8 inches in width, and is headed by three tinted drawings. (Plate XV.) The first of these contains two pictures: (1) the Rood and St. Mary and St. John, over which is written:

Crux bona erux d                      igna                      lignum super omnia l  
Me tibi cons                      >                      redimens a peste mal                      >                      igna

and (2) a seated figure of Our Lady and Child, superscribed:

Stella maris candoris ebur. speculum et paradysi.  
Fons venie. vito janua. virgo vale.

The second drawing represents two angels carrying up to heaven in a sheet the soul of the deceased prioress, who, as usual, is shown naked, but with a black veil upon her head. Above is written:

Anima domine Lucie Priorisse primo et fundatrix Ecclesie Sancto Crucis et Sancte Marie de Hengan et anime Ricardi et Sare, Galfridi et Damatre et Helene. et anime omnium fidelium defunctorum per misericordiam Dei requiescant in pace. Amen.

The third drawing, which represents the last offices for the dead, shows the prioress lying in her habit of white with a black hood, in a marble coffin with ornamental supports at the ends and in the middle. At the head, with the cross-bearer behind him vested in amice and girded albe, stands a priest in a cope saying the office from an open book held for him by another clerk. On the book are the words: "absolvimus te soror! Lucia vice beati petri apostoli nostri patris." A third clerk is censoring the body and holding

<sup>1</sup> Egerton MS. 2849.

the incense ship, and a fourth is about to sprinkle it with holy water. On the extreme right are four sisters, also in white habits and black hoods.

The *tituli* of 122 houses are appended. Six characteristic examples of them are reproduced in Plate XVI.<sup>1</sup>

The next three rolls in point of date belong to the Dean and Chapter of Durham. The first, for Ralph Kernech, prior of Durham, *ob.* 1233-4, consists merely of the brief or circular letter, written on a vellum roll 22½ inches long and 7 inches wide. The second is also the brief only, for prior Thomas Melsonby, *ob.* 1244, measuring 29 inches by 9 inches. The third, for Robert de l'Isle, bishop of Durham, 1274-1283, had once a pictorial heading, now lost. The brief to this has an illuminated initial letter U, with the bishop kneeling at an altar, and is followed by thirteen *tituli*. The rest are missing, and the roll now measures only 13 by 7 inches.

The fifth English roll, for Amphylissa, prioress of Lillechurch Nunnery, Kent, of the date 1299, is now in the library of St. John's College, Cambridge. It is 37 feet 3 inches long, and about 7 inches wide, and contains 372 *tituli*. It has not any ornamental heading.

A sixth roll, for John of Hotham, bishop of Ely, 1316-1336-7, is preserved in the library of the Dean and Chapter of Canterbury. It is 7 feet 0½ inch long by 8½ inches wide, and has an illuminated initial letter, which suggests a pictured heading, but there is not one now. Twenty-four *tituli* remain.

A seventh roll, for William Bateman, bishop of Ely 1343-4-1354-5, is known only from an eighteenth-century transcript at his college of Trinity Hall, Cambridge, the text of which is printed by Peck in his *Desiderata Curiosa*.<sup>2</sup>

Rolls 8-10 are preserved among the treasures of the Dean and Chapter of Durham. No. 8 is somewhat imperfect. It is for Thomas Hatfield, bishop of Durham, 1345-81, and contains 189 *tituli*, but has lost the heading with the brief.

No. 9, for bishop Walter Skirlaw, 1388-1405-6, is 20 feet long and 12 inches wide, and has 294 *tituli*. It seems once to have had a pictorial heading, but this is now lost.

No. 10, for John Hemyngbrough, prior of Durham, *ob.* 1416, has 407 *tituli* entered on a roll 23 feet 3 inches long and 9 inches wide, with an illuminated initial to the brief. It has now no ornamental heading.

Roll 11, for John Wakeryng, bishop of Norwich, 1416-1425, is now in the British Museum.<sup>3</sup> It is 2 feet 7½ inches long by 9 inches wide, and contains the brief, which has an illuminated border and an initial with the bishop's arms, *azure a gold pelican wounding itself*, and thirteen *tituli*, but the roll is evidently incomplete. The illuminated brief and the raggedness of the top edge suggest that there was once a pictured heading.

Roll 12, for another bishop of Norwich, Thomas Brons, 1436-1445, is also in the British Museum.<sup>4</sup> It is on two membranes, is 4 feet 4½ inches long by 9 inches wide, and has the brief followed by 17 *tituli*. The roll was originally much longer, and had once an illuminated heading. The brief has also an illuminated border, and an initial letter with the bishop's arms, *silver three hunting horns sable* with a crescent for difference, impaled with the three gold mitres of the bishopric.

Roll 13, for John Wessington, prior of Durham, *ob.* 1451, is represented only by a

<sup>1</sup> Another series has been reproduced as Plate 21 of Vol. I. part 1. of the publications of the New Palaeographical Society, where a date *circa* 1230 is assigned to the roll.

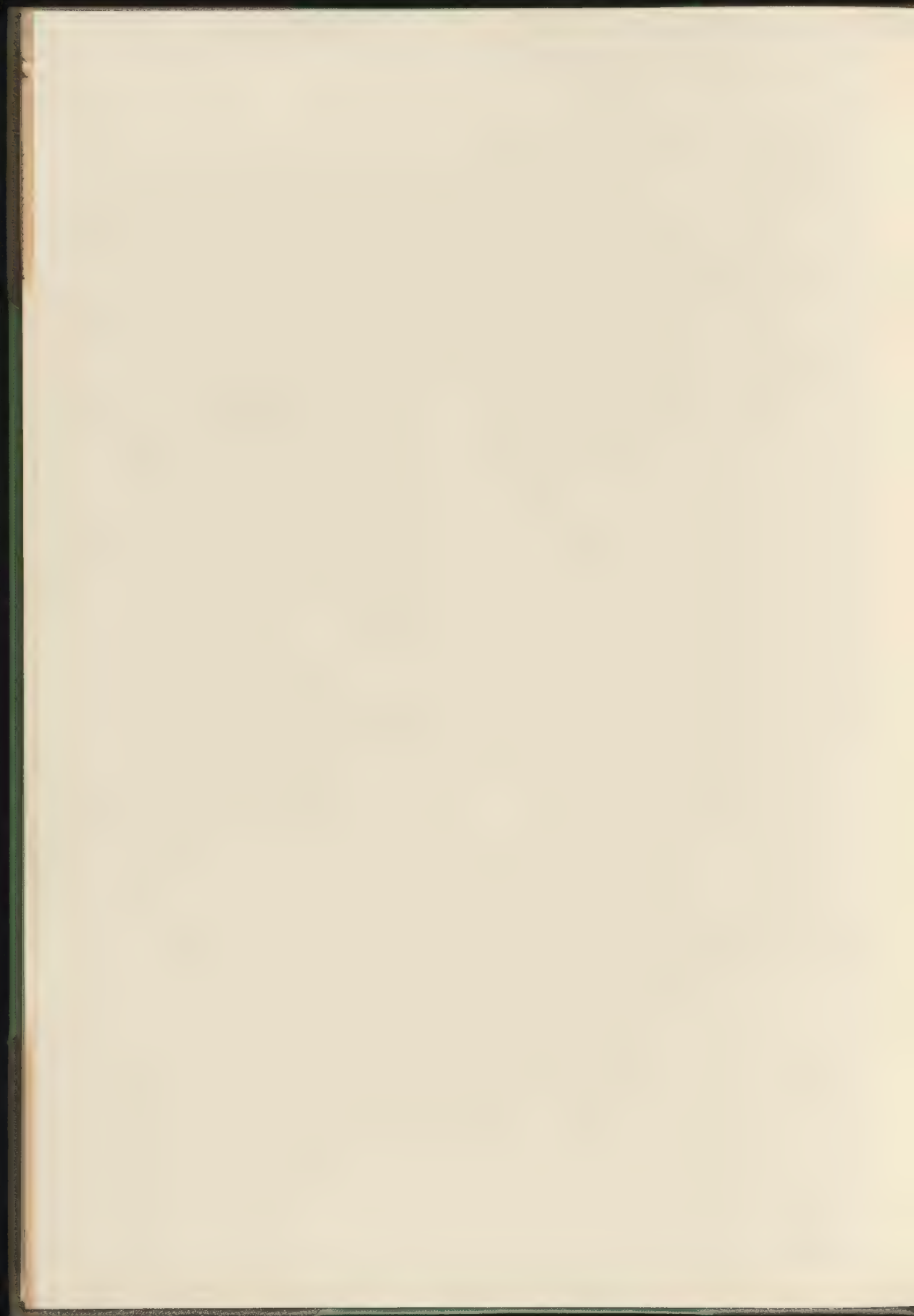
<sup>2</sup> Edition of 1732, lib. vii. no. 1.

<sup>3</sup> Cotton Roll II. 17.

<sup>4</sup> Cotton Roll II. 18.



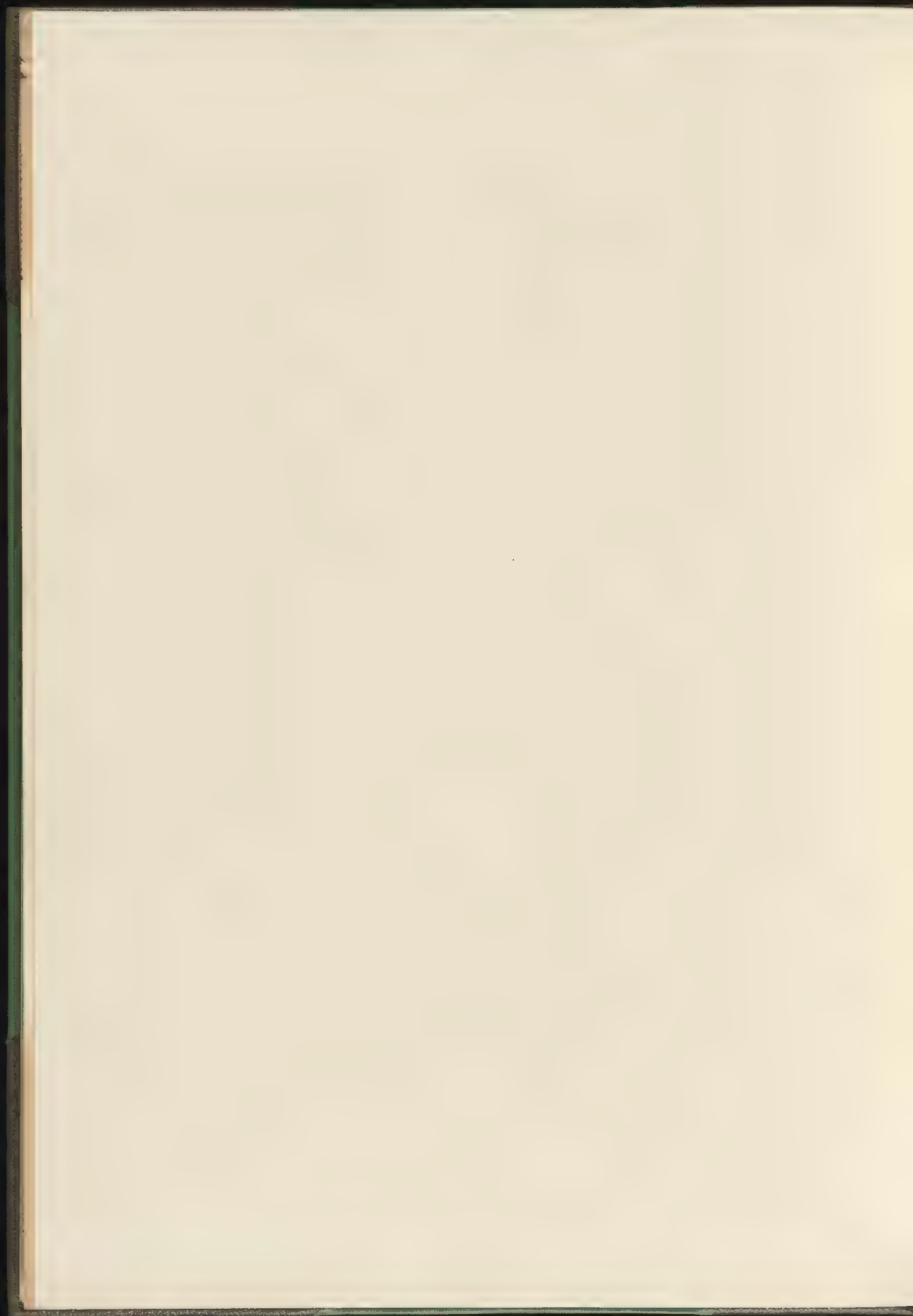
DRAWING FROM THE OBITUARY ROLL OF JOHN OF WYGENHALL, ABBOT OF WEST DERHAM  
(1178-1183)







DRAWING FROM THE OBITUARY ROLL OF JOHN OF WYGHENHALL, ABBOT OF WEST DERHAM



paper draft with the *lamentatio*, in the muniment room of the Dean and Chapter of Durham.

No. 14 of the English rolls is the interesting example for John of Wygenhall, abbot of West Dereham, which forms the subject of Mr. J. G. Nichols's paper already referred to. By the kindness of Mr. Thomas L. Hare, M.P.,<sup>1</sup> the original is figured. (Plates XVII.-XIX.) It fortunately retains its wrapper of linen-lined leather. It is 12 inches broad and 4 feet 5½ inches long, and consists of two pieces of vellum: the one containing illuminations of (i) the Holy Trinity, (ii) the Assumption of Our Lady, and (iii) the burial of the abbot; while the other contains the circular letter, which has probably been preserved by reason of its illuminated initial and ornamental border. The remainder of the roll is lost, and only eight *tituli* have been preserved through being written on the *verso* of the pictured pieces. The numerous erasures and interpolations in the circular letter seem to have puzzled Mr. Nichols, who was evidently not aware that a brief and its ornamental heading were occasionally made to serve again by altering the names and providing new membranes whereon to inscribe the *tituli*. Abbot Wygenhall's successor was John Lynn, for whom the pictured heading certainly did duty, since the illumination of the Holy Trinity has an inserted prayer against the kneeling figure of the abbot:

*dirige protego me ihu lym abbot sine fine.*

John Lynn was succeeded by William Makesley, and he in turn by two other Johns, John Martin and John Wisbech. The roll seems to have been made to do duty in turn for each of these, for the name *Willelmus* for William Norwich, who was abbot in 1511, can be traced over an erasure in the brief, and the last alteration of the date seems to be to 1508.

There is probably somewhere in existence a 15th English roll, for Richard Nottingham, prior of Coventry, *ob.* 1453. The text of its brief is printed by Peck, but its present whereabouts is not known.

Roll No. 16, in the possession of the Dean and Chapter of Durham, is for two priors, William of Ebchester, *ob.* 1456, and John Burnby, *ob.* 1464. It is 41 feet long, and bears 639 *tituli*, and there were probably others on a lost membrane or membranes. It has also an illuminated heading with pictures of (i) Our Lord in Majesty, (ii) a death-bed scene, and (iii) a burial; but as only one prior figures in both these pictures, it is clear that the illumination was originally done for another roll, probably the lost one for prior John Wessyngton, who died in 1451, and made to do duty again here, like the West Dereham example.

There is yet another roll (No. 17) at Durham for prior Robert Ebchester, *ob.* 1488, with over 687 *tituli*, but it has lost its ornamental heading.

A fragment of an 18th roll, for Henry Medbourne, abbot of Ouston, *ob.* 1502, was formerly in the possession of the late Mr. John Gough Nichols, but I have not been able to trace its present abiding place. It had traces of an illuminated heading and initials, with two *tituli*, but was apparently in a very imperfect condition.

The 19th and latest of the English obituary rolls is now in the library of the Society, and that which specially forms the subject of this paper. It was prepared on the death in 1532 of John Islip, abbot of Westminster, but for some unknown reason was never finished. It is as usual on vellum, and composed of three membranes glued together to form a roll from 11½ to 11¾ inches broad and 5 feet 4 inches long. On the first two membranes, which are each about 27 inches long, are drawn, in ink,

<sup>1</sup> Now (1906) Sir Thomas L. Hare, bt.

four pictures, and on the third membrane, which is different in texture from the others and only  $10\frac{5}{8}$  inches long, is similarly drawn a large pictorial letter U, the initial of the opening word *Universis* of the brief. The letter itself, however, has never been written, and the pictures, if they were intended to be illuminated, have not been coloured.

The roll was exhibited to the Society on the 4th March, 1784, by the President, Edward King, Esq., and in the short description of it in the Minute Book<sup>1</sup> the owner of it is stated to be the Lord Bishop of Rochester. This was Dr. John Thomas, who held the see from 1774 to 1793, and with it the Deanery of Westminster *in commendam*, which may explain how he became possessed of the roll.

Three years after the roll was exhibited to the Society it was ordered by the Council on 20th January, 1787 :

“That the Lord Bishop of Rochester be applied to, by Letter from the Secretary, requesting that he will permit Mr. Grimm to copy, for the Use of the Society, the Drawing by Hans Holbein, of *Islip's Funeral*, in his Lordship's possession ; which, by his Lordship's favour, was exhibited to the Society some time ago, & his permission then obtained for a Copy to be made by their Draught's-man, but which was never carried into execution.”

Nothing further appears upon the Minutes for another four years, when on 17th February, 1791, the Council ordered :

“That the Secretary do wait upon the Bishop of Rochester to obtain permission of his Lordship to have a Copy of the drawing by Hans Holbein, of *Islip's Funeral*, & to request that the Society may have the use of the drawing for that purpose.”

Another long interval elapses without any further reference to the roll, until 21st April, 1807, on which date

“Mr. Director then proposed that the five Drawings (by Grimm) of Abbot *Islip's Burial* be engraved : And Mr. James Basire, now attending, being desired to give in an Estimate for making Engravings of the same, delivered the following Estimate for each Drawing, (exclusive of the Copper and Writing,) viz,

For Drawing No. I.	Fifteen Guineas.
For Drawing No. II.	Twenty Guineas.
For Drawing No. III.	Twenty Guineas.
For Drawing No. IV.	Eighteen Guineas.
For Drawing No. V.	Ten Guineas.

83 Guineas.

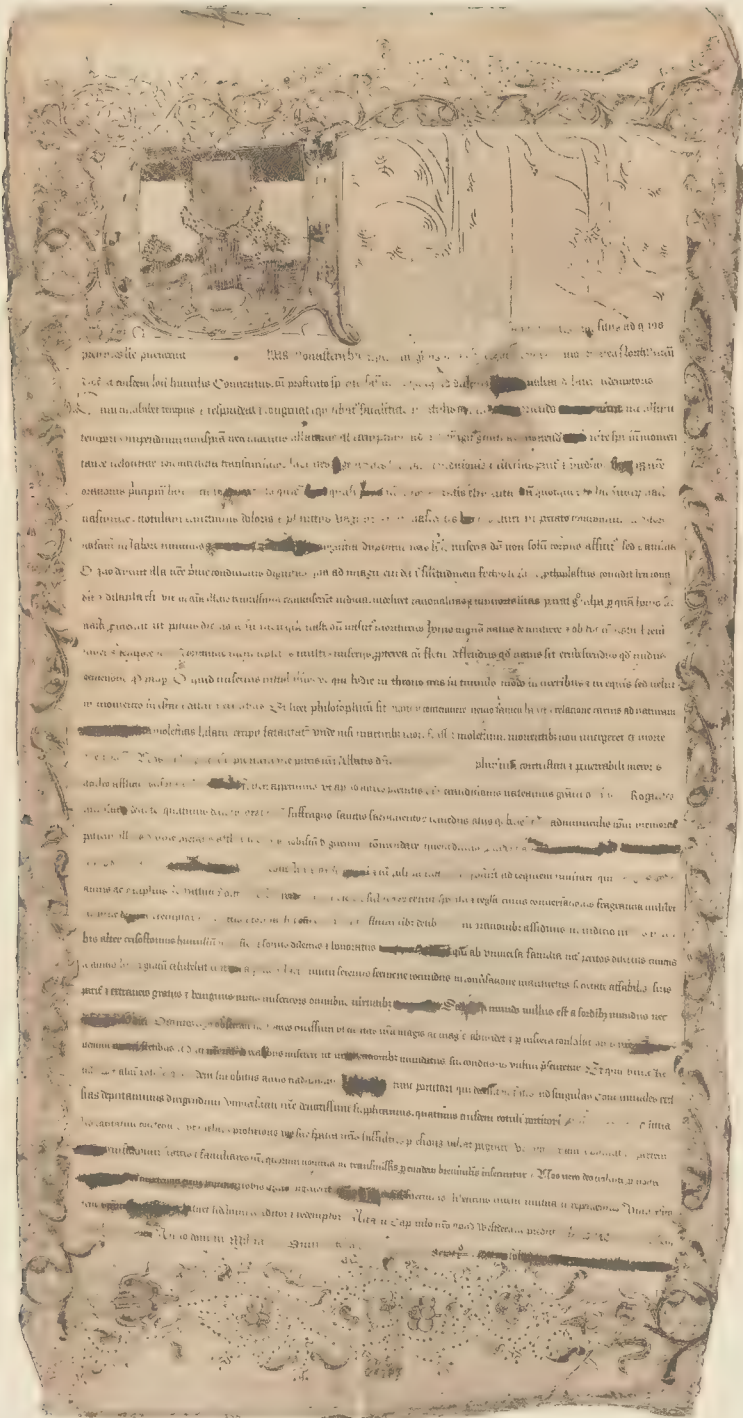
And on the Ballot being taken, that this Estimate be agreed to, it passed in the Affirmative. And the five Drawings were delivered accordingly to Mr. James Basire to be engraved forthwith by him.”

The engravings by Basire were published in due course in the fourth volume of *Vetusta Monumenta*,<sup>2</sup> but it is quite clear on comparing them that Basire worked from the roll itself and not from Grimm's drawings, which are also in the Society's collections.

The engravings in *Vetusta Monumenta* are accompanied by a very brief description of the drawings and an official account of the abbot's funeral, but the inadequate character of the notice is really the excuse for the present paper.

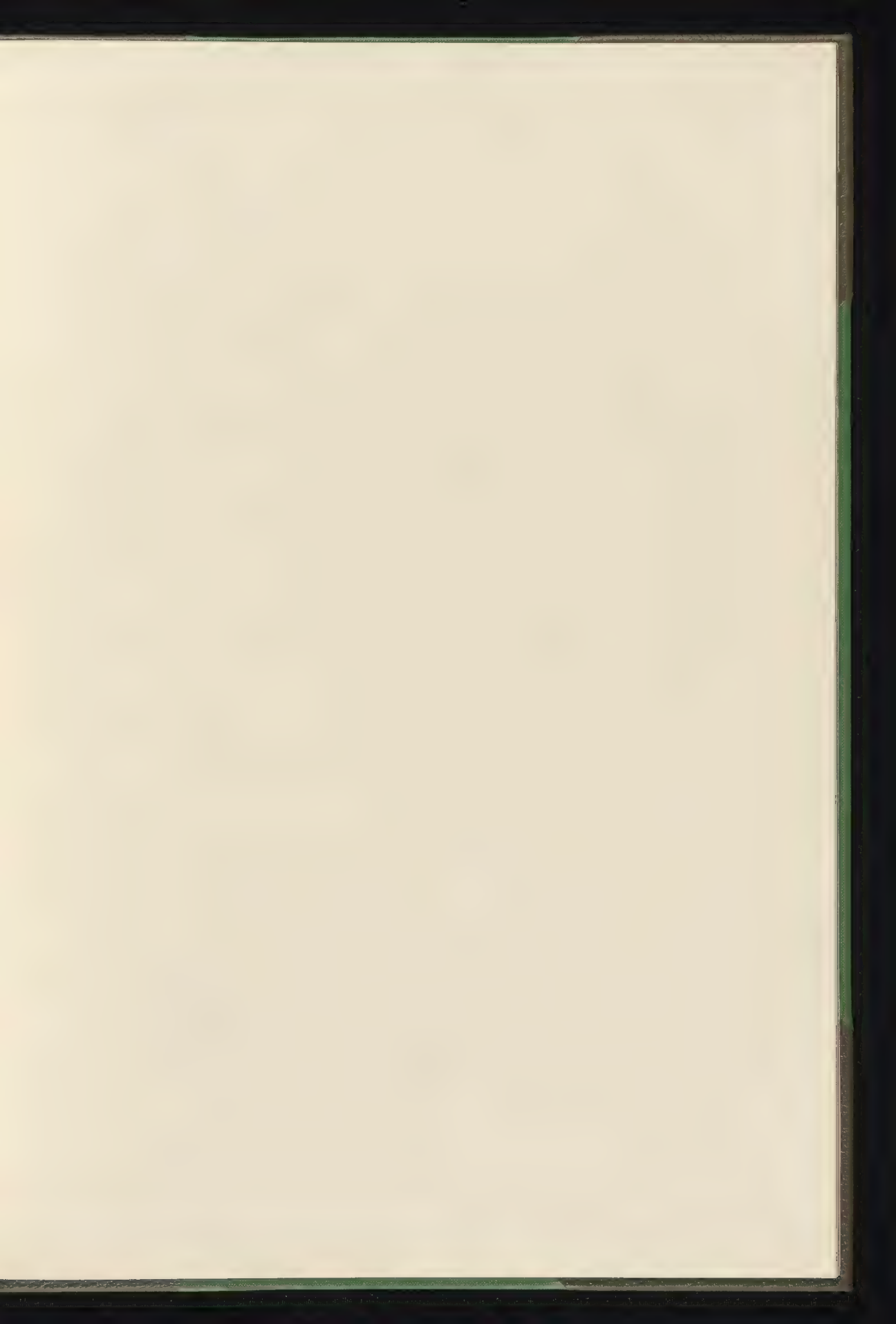
<sup>1</sup> Vol. XIX. 248.

<sup>2</sup> Plates XVI.-XX.



BRIEF FROM THE OBITUARY ROLL OF JOHN OF WYGENHALL, ABBOT OF WEST DEREHAM  
(1 linear)







DRAWING FROM THE OBITUARY ROLL OF JOHN ISLIP, ABBOT OF WESTMINSTER, 1300 32.  
THE ABBOT AND THE FLOWERS.



The first of the pictures (Plate XX.) represents the abbot standing under a segmental arch with a broad hollow architrave, which is supported by panelled buttresses at the sides and surmounted by an open parapet of bold scrollwork. Projecting from the parapet are three corbels, one in the middle and one on either side, each supporting a kneeling figure of an angel, clad in an albe and holding up a shield. The middle shield is charged with the keys of St. Peter and the ring of St. Edward in chief. The dexter bears the arms assigned to St. Edward himself, and the sinister the arms of King Henry VIII.

The standing figure of the abbot represents him in his usual dress of cassock, surplice, and cope or cloak, with a cap on his head having flaps covering the ears.

On either side of the abbot, and covering as it were the arch under which he stands, is an interlacing trellis formed of two slipped stems from which spring divers kinds of flowers, each accompanied by a scroll bearing the name of the virtue attributed to it.

Those on the abbot's right, beginning at the bottom, are, on the outside :

Honeysuckle	DOCTRINA.
Violet	CONSILIVM.
Lily of the Valley	INTELLIGENTIA.
Corn Cockle	SAPIENTIA.

and on the inside :

Columbine	TIMOR DNI.
Flower de Luce	SCIENTIA.
Lily	PETAS.

The abbot is shown grasping the lily with his right hand.

The flowers on the abbot's left, beginning at the bottom, are, on the outside :

Marygold	PRUDENTIA.
Borage	IUSTITIA.
Daisy	TEMPERANTIA.
Gilliflower	CONSTANTIA.

and on the inside :

Pink	PIES.
Pansy	SEES.
Rose ? <sup>1</sup>	CHARITAS.

The abbot is shown holding this last in his left hand as having just *slipped* it off the stem.

Over the abbot's head is a scroll inscribed :

IOHANNES ISLYPPE NVPER ABBAS WESTMONASTERY.

At the base of this first picture are three other angels on corbels, but standing instead of kneeling. He in the middle holds up a board or table on which is depicted a shield of the abbot's arms : *ermine a fess engrailed between three weasels*, ensigned by a jewelled mitre. The dexter angel holds a shield of the arms of Gylles or Giles : *ermine a fess engrailed between three crosses formy fitchy, with three martlets upon the fess*; the connexion of this with the abbot has yet to be made out.<sup>2</sup> The sinister angel holds a shield of the abbey arms, *a chief indented with a crosier and a mitre thereon*. On a band or plinth behind the angels is the abbot's "reason" :

INQUIRE . PACEM : | ET . PERSEVERE . EAM .

("Seek peace and ensue it")

<sup>1</sup> This has four petals only and may represent some other flower.

<sup>2</sup> St. Giles is one of the most prominent of the figures of saints in the death-bed scene shown in Plate XXI.

The second picture (Plate XXI.) is a beautiful composition, representing the death-chamber of the abbot. He is shown lying in bed with his hands clasped in prayer, and his eyes turned up towards a figure of Our Lord in Majesty, sitting amidst the clouds on the rainbow with the earth as his footstool, within a ring of suppliant angels. Around the abbot are grouped his avowries or patron saints. At the foot of the bed stands Our Lady with two kneeling angels behind her holding the hem of her dress, and the prayer proceeding from her mouth towards her Son :

YSLIP . O . FILII . VENIENS . MISERERE . IOHANNI : .

Behind her stand St. Katherine with her wheel, St. Mary Magdalene with the box of ointment, and St. Margaret, uncrowned, holding a cross and trampling upon the dragon.

On the left of the dying abbot stands St. Thomas of Canterbury holding his cross-staff in the right hand, and with his left grasping the abbot's left arm. Behind the bed-head stand St. John Baptist and St. Peter, and on the abbot's right St. Giles with an arrow sticking in his breast and a hind beside him.

Behind St. Thomas stand two clerks : one in a surplice holding the oil-box or chrismatory ; the other, in amice, albe, and crossed stole, holding open the oil-box with one hand and with the other taking out some of the *oleum infirmorum* with a spatula.

Finally in the foreground are four monks kneeling at a desk and reciting the prayers for the dying.

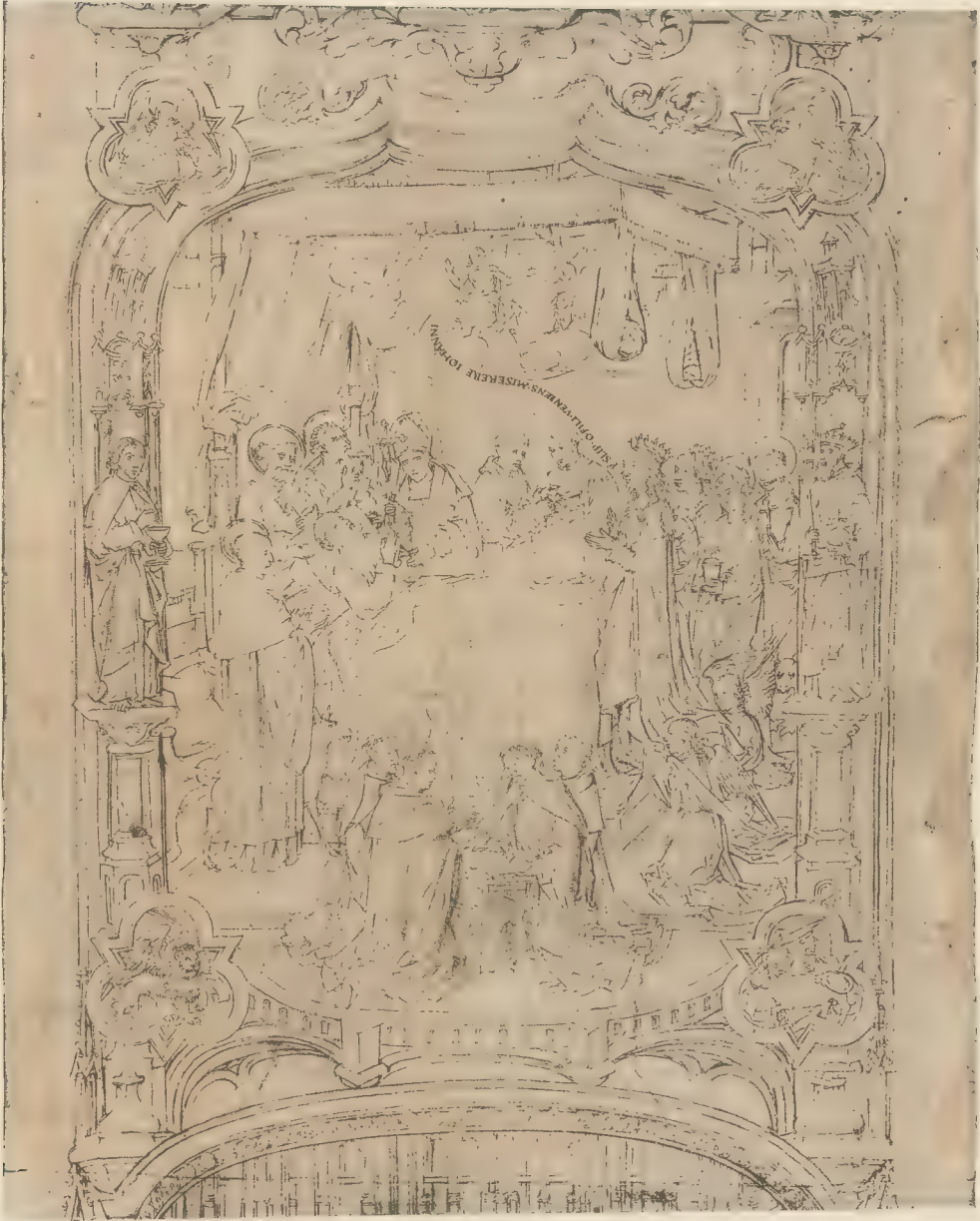
The arrangements and furniture of the room present a number of points of interest. The room itself has a row of windows along the side, and the wall below is covered by a plain halling or hanging. On the extreme right this is partly turned back, showing an open door, without which awaits an anxious group of monks or servants. The abbot's bed stands upon a raised step, and has ornamented and turned posts at the head from which projects a long traverse. This is covered by a fringed tester with curtains hanging from each corner. Those at the head are twisted round the bed-posts, while those at the foot are gathered up out of the way of the Saints standing at the foot of the bed. Behind the bed-head is seen the abbot's chair, on a low dais. The forepart of the chamber where the monks are kneeling is on a lower level than the rest of the room.

This beautiful and touching picture is drawn within a depressed arch of peculiar form, with figures of saints standing on canopied pedestals at the sides. On the dexter side the figure is that of St. John Evangelist holding the cup, that on the sinister, St. Edward with the sceptre and orb. At the four corners of the drawing are trefoiled panels with the emblems of the four Evangelists.

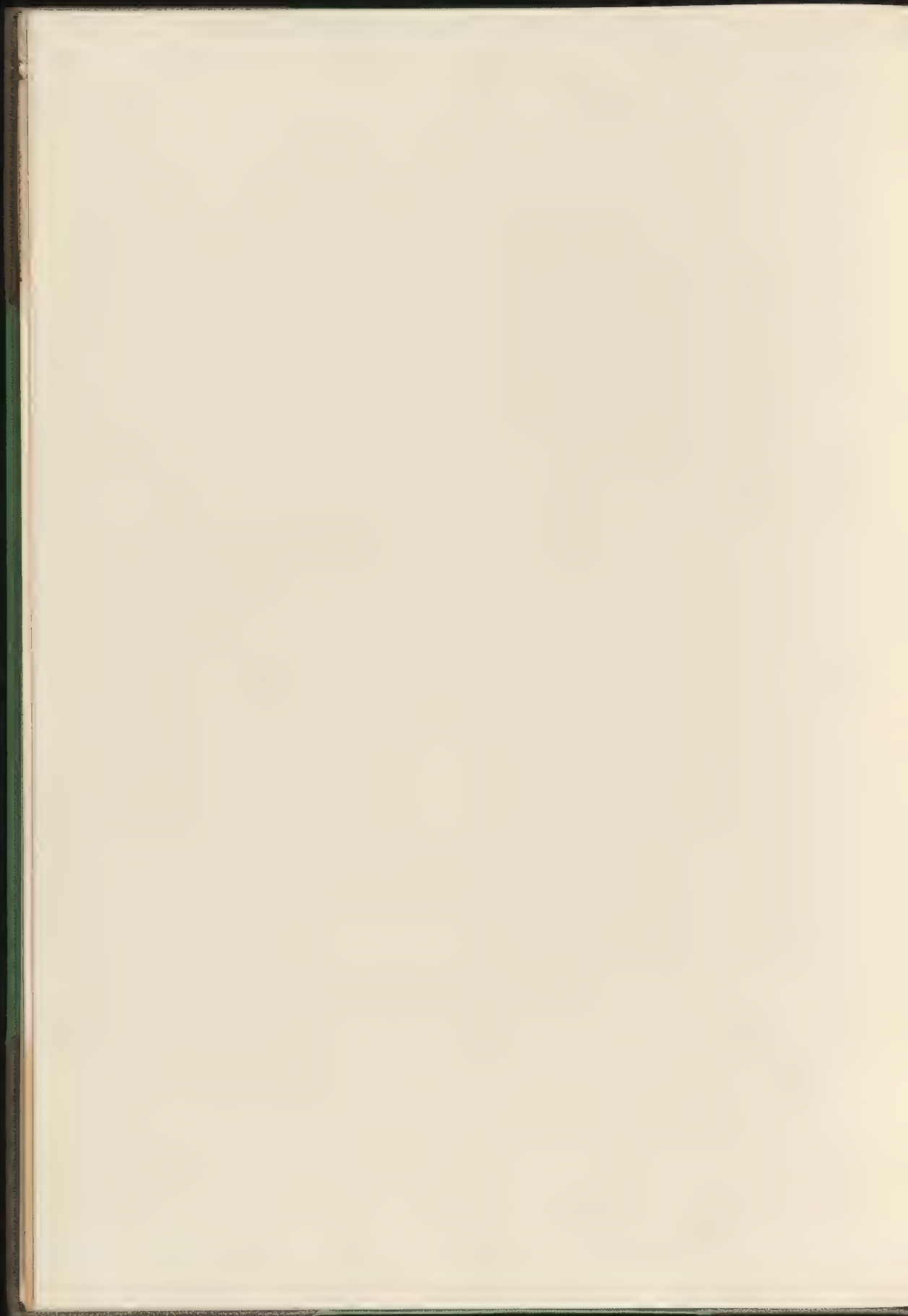
According to a contemporary account of the funeral of abbot Islip, preserved in the College of Arms, and printed in *Vetusta Monumenta*,<sup>1</sup> the abbot died at his manor of Neyt beside Westminster on the afternoon of Sunday, 12th May, 1532. The body having been "chestid & cered" remained in a large parlour in the said place, which was hung with black cloth garnished with scutcheons of the abbot's arms and those of the monastery. The coffin was covered with a rich pall of cloth of gold of tissue and surrounded by four great tapers burning night and day. On the afternoon of the following Thursday the body was conveyed to Westminster with a solemn procession through the streets headed by two conductors "with eche of them in theyre hands a blacke staffe to avoid such people as wolde not be orderid and to make rome." The procession was of such length that "the trayne was from Neyt untill Touttell Streete."

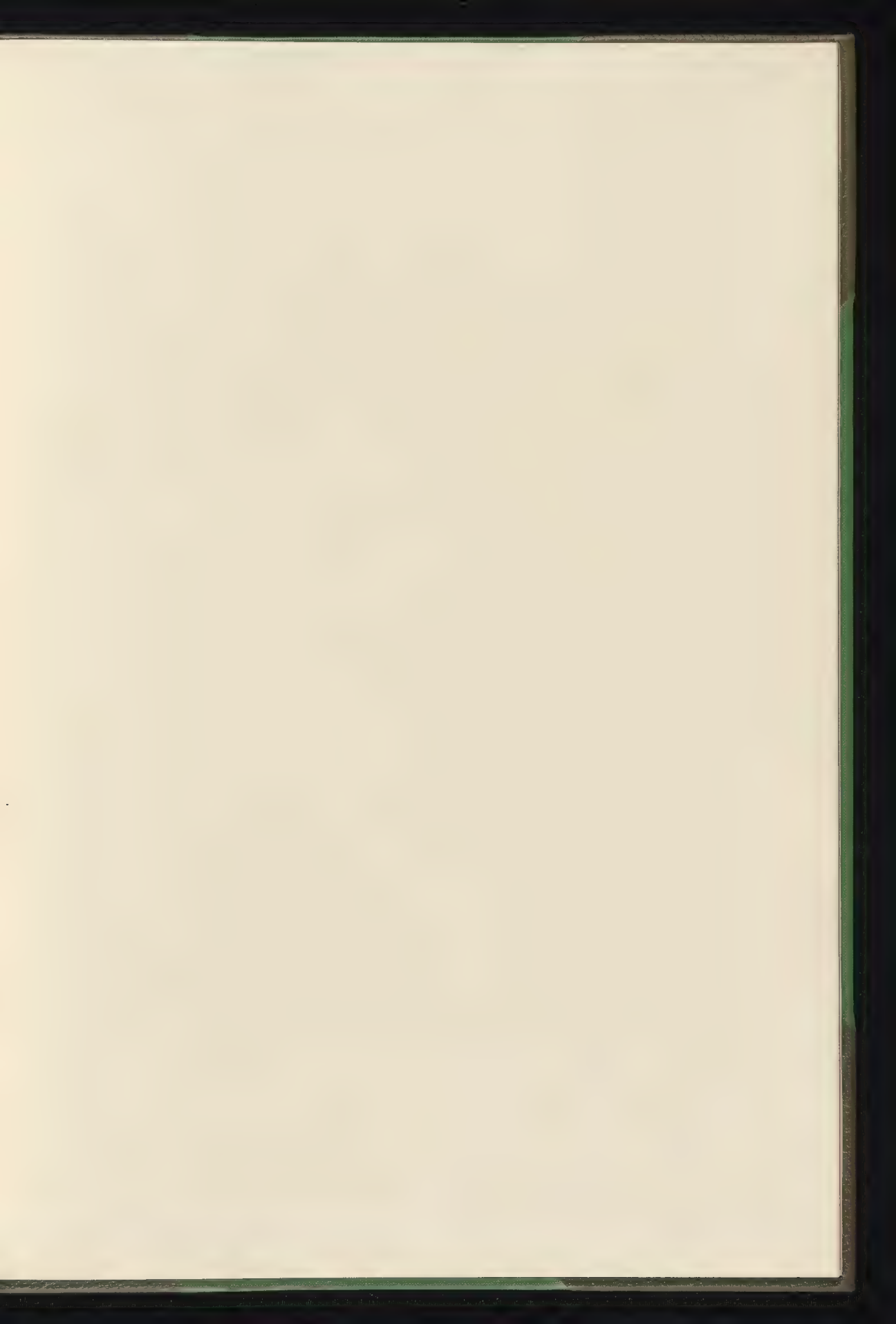
At the entry of the monastery the body was received by the abbot of Bury and his

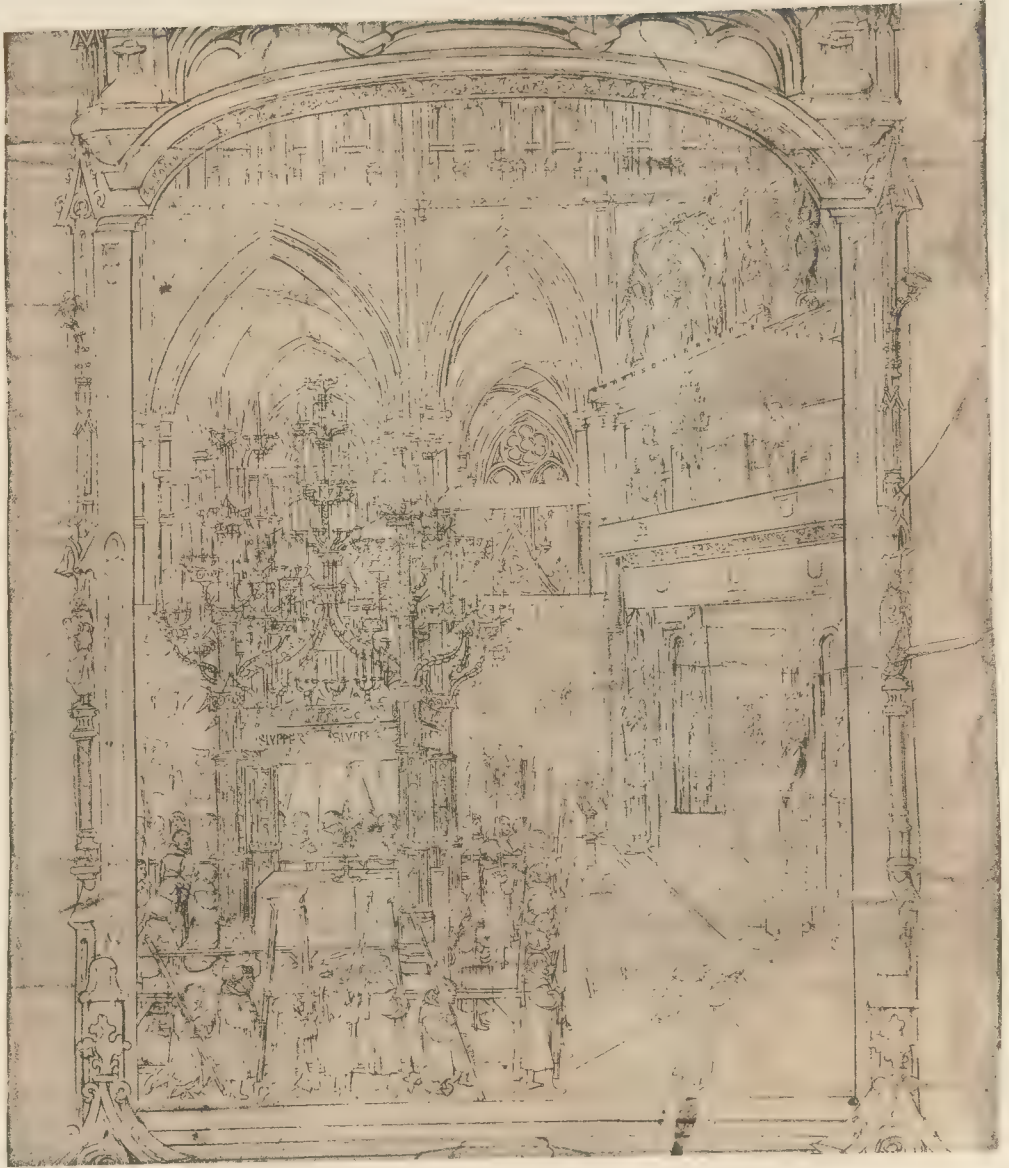
<sup>1</sup> Vol. IV. Plates XVI.-XX., pp. 2-3.



DRAWING FROM THE ORATORY ROLL OF JOHN ISHIP, ALSO OF WESTMINSTER 156-72  
THE ABOYS DEATH







DRAWING FROM THE OBITUARY ROLL OF JOHN ISLIP, ABBOT OF WESTMINSTER, 1500-32  
THE ABBOT'S FUNERAL.

assistants, "and so proceeded into the Quere where hit was sett undre a goodlye Herse with manye lights and majestie and Vallaunce set with pencells and double barriers with fourmes hanged with blacke Clothe and garnyshed with Schoocheons of Armes and the Quere likewise and so the morners toke theyre places."

The third drawing (Plate XXII.) exactly depicts the scene so graphically described, with the goodly herse standing in the presbytery before the high altar. The abbot's coffin is covered with the rich pall of cloth of gold, with a crucifix with figures of St. Mary and St. John standing upon it. The herse is formed by four large square posts, richly ornamented with canopied figures, etc. and carrying a "vallaunce" bordered with angels, the abbot's arms and badges, and his word *SLYPPE*. The corner posts are continued above the valence to support the numerous branches of lights and pennoncelles that surmount the whole, and from them also spring four arches which meet over the middle of the herse to sustain a lofty shaft carrying more lights. The total number of lights was nearly 200. The herse itself is surrounded by a double barrier of posts and rails. Within this, at the head of the coffin, are three of the mourners, of whom there were seven, two standing and one kneeling. Between the inner and outer barriers, at the corners of the herse, stand four men holding the four banners which they bore in the funeral procession. They are described as a banner of Our Lady, which was carried by John James, "Seynt Petres by John Sheder, Seynt Edmonds by William Myddleton, Seynt Katheryns by Thomas Kempe." The banners in the drawing, however, seem to bear figures of Our Lady or St. Katherine, St. Thomas of Canterbury, St. John Baptist, and St. Giles. Without the outer barrier stand the "xxiiij. pore men in Gownes and hodes" who had preceded "the Corps" to the abbey "in one range beringe xxiiij torches." Their attitudes have been cleverly varied by the draughtsman, and one of them is shown in the act of snuffing his torch with his fingers.

In the background of the drawing are visible the canopy and tester (now gone) of the tomb of Edmund, earl of Lancaster, and the tester (also gone) over the adjoining tomb of William, earl of Pembroke, but the tombs themselves are hidden by the black cloth hangings garnished with scutcheons of arms wherewith the presbytery was hung.

The high altar is shown as standing upon three steps carried right across the presbytery, but brought forward in front of the altar, and there overlaid by a carpet. The altar is vested in a frontal, and covered with a linen cloth which hangs nearly to the floor at the ends and has a broad frontlet attached to the fore-edge. To the north of the projecting part of the steps stands a "letteron of brass" in form of an eagle from which the Gospel was sung on ordinary days, and at the south end of the altar is a low bench or stool covered by a cloth, with a carpet before it, probably the credence.

The screen against which the altar stands is that still remaining, though now "restored" as to its western face. It has a reredos over the altar, covered up in the drawing by a cloth with a picture of the Crucifixion. The altar is flanked by the existing doorways and niches. The figures in those next to the altar seem to be St. Thomas of Canterbury and St. Edward. The carved cornice above is hidden by a cloth with scutcheons, and the front of the gallery or loft that formerly surmounted the screen is similarly covered. This gallery, in the drawing, has towards the east a wooden railing, against which is apparently an altar with a painted table or triptych standing upon it. The leaves of the triptych are closed. Right and left of the altar are large figures of St. Peter as bishop of Rome, and St. Paul. Above the loft is a double beam crossing the church at the level of the capitals of the pillars. To the under side of this is fixed a large square wooden tester or canopy with embattled edge. From the front of it, right

over the altar, is hung the pyx and its canopy. The canopy is a conical tent encircled by three crowns, a usual form in rich churches, and within it hangs the veil enclosing the pyx itself. The knobs at the corners of the pyx cloth are plainly shown.

Upon the beam, which seems to have painted boarding between the two cross timbers, is the Rood with St. Mary and St. John, and two seraphim. For greater security the cross is attached to another beam crossing the church a little below the triforium level. The openings of the triforium arches appear to be fitted with wooden barriers, and above the arches of the main arcades the diapered wall surfaces are slightly indicated.

The drawing is enclosed by a segmental arch ornamented with a close row of crockets and upheld by two buttresses decorated with canopied figures standing on pedestals. The dexter figure is that of Moses with the tables of the Law; the sinister apparently St. Margaret. The shafts of the pinnacles over these figures are curiously curved outwards and upon each is perched an eagle.

The fourth drawing (Plate XXIII.) shows the burial place and tomb of the abbot in the two-storied chantry chapel built by him, and still remaining, in the north aisle of the presbytery. The drawing is fairly accurate so far as the chapel itself is concerned, but the two panels of the open traceried screen in front of the lower part are omitted to show the arrangements and decorations of the interior, and only five niches are given in the upper part where actually there are seven. The drawing is nevertheless of much value as depicting quite a number of features that have long been destroyed.

The lower chapel was originally entered by a doorway in the entry to the stair to the upper chapel, and has in its east wall a panelled recess (now filled by the monument of Sir Christopher Hatton) in which stood the altar.

The altar appears in the drawing as standing on a very low step, and vested like the high altar. Upon or behind it is a painted table with the Crucifixion and other pictures, and on the wall above is a painting of the Assumption of the Blessed Virgin Mary. Before the altar stands the abbot's tomb, with his monumental effigy lying under a slab supported by four pillars. This slab with its pillars, which are of bronze, still remains, but has been placed tablewise under the chapel window seen in the picture. The effigy has disappeared.

In the window recess the picture shows a second but smaller altar, vested like the other and standing on a low footpace. Over it is sculptured a bust, perhaps of Our Lord issuing from the clouds, and before it on either side of the window are two low stools. The existing window is of four lights as shown in the drawing, which also shows the fan vaulting of the chapel.

The paintings over the altar seem to be the same which Weever describes in his "Collections":<sup>1</sup>

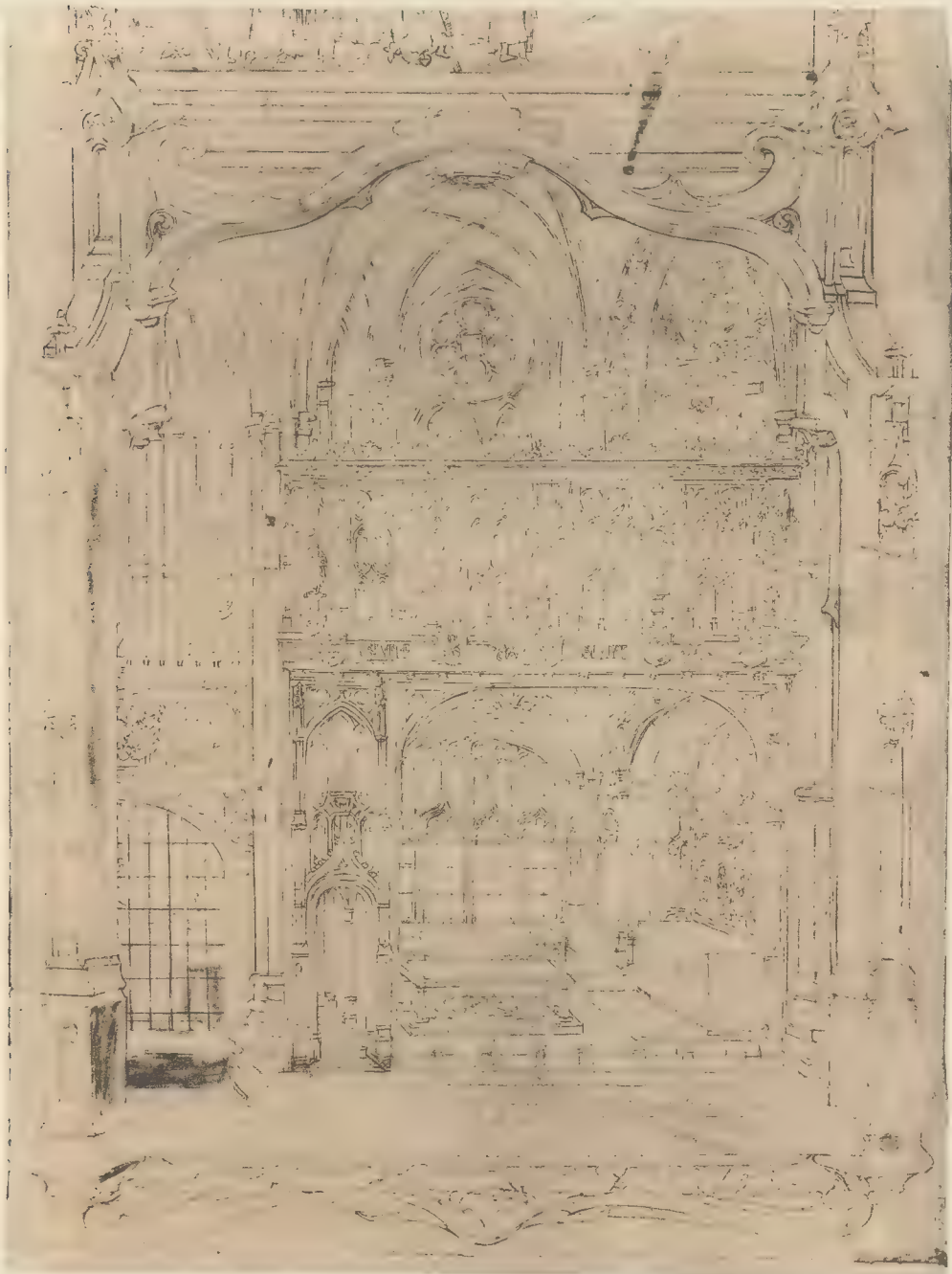
In (an obscure place *struck out and*) or nere to the place of (*written over*) his buriall was a crucifix painted on the wall, (*w<sup>m</sup> altered into*) with (as then I co was *struck through and*) the verses upon it (*written over*) hardlie or not at all to be read, yet having read the lik in other places beyond seas I could more easilie gather upp the dysmembred words (under *w<sup>m</sup>* is the picture of this John Islipp holding *struck through*) upp his hands.

Christus alloquitur.

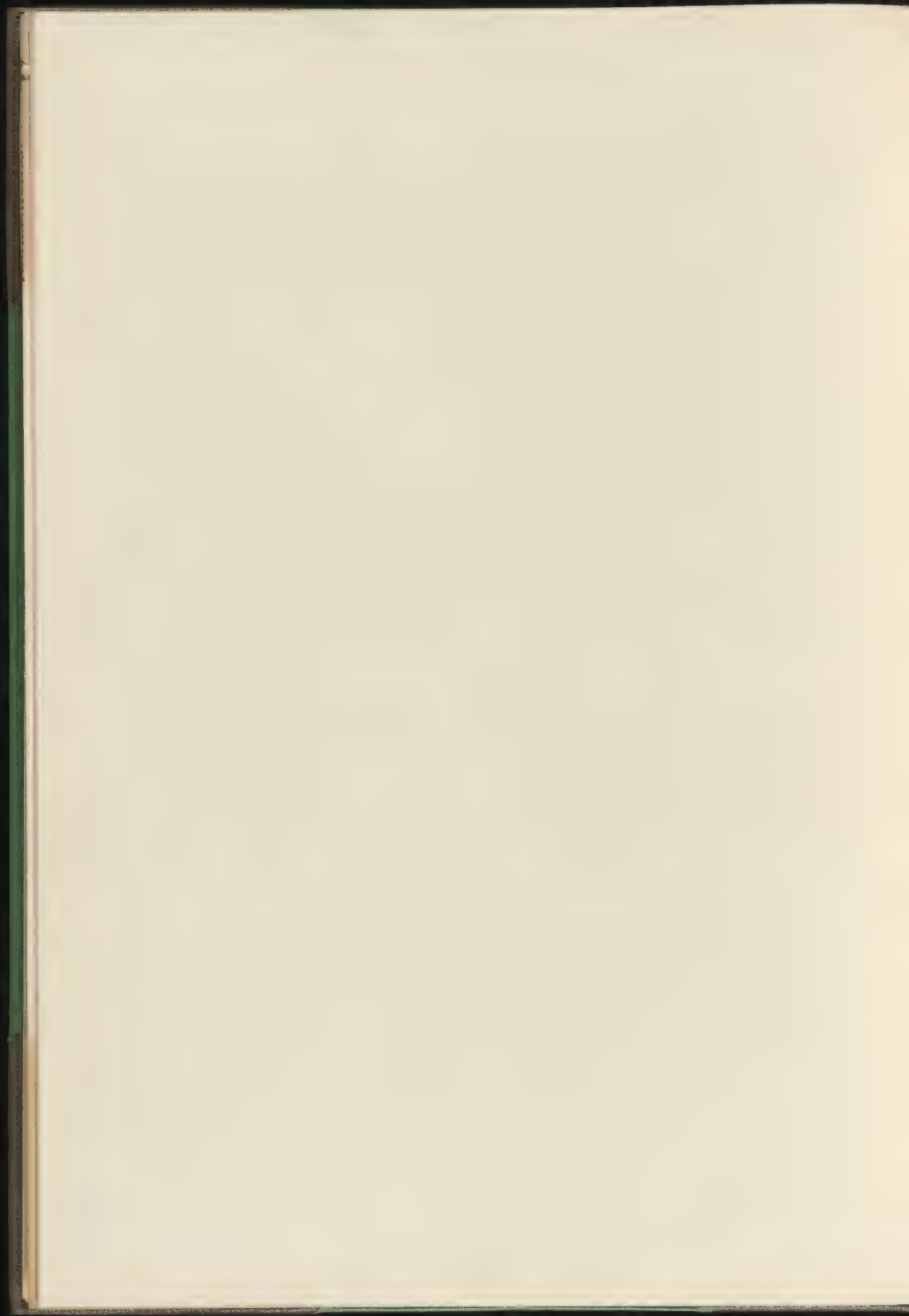
Aspice serve Dei, sic me posuere Judei  
Aspice devote, quoniam sic pendeo pro te.  
Aspice mortalis quod te datar hostia talis  
Introitum vite reddo tibi, redde mihi te.  
In cruce sum pro te, qui peccas desine pro me  
Desine, do veniam, dic culpam, corrige vitam.

<sup>1</sup> MS. Soc. Antiq. London, cxxvii. (not paged).





DRAWING FROM THE OBITUARY ROLL OF JOHN ISLIP, ABBOT OF WESTMINSTER, 1500-32.  
THE ABBOT'S CHAPEL.



Under this crucifix (is struck out and) was (written over) the picture of this Abbot holding upp his hands with a labell from his mouth as he would speke thus much

*En cruce qui pendes [sic] Islip miserere Johannis  
Sanguine perfuso reparasti quem pretioso.*

The arrangements of the upper chapel are hidden from view by the solid screen that encloses it. This is separated from the open screen of the lower chapel by a cornice ornamented with shields and other devices. The drawing shows five shields, the first and fifth having the arms of the abbot and the abbey, the middlemost the emblems of Our Lord's Passion, and those on either side kneeling figures of angels. Between the shields is the word ISLYPPE alternating with carved leafwork. On the actual chapel the abbot's word is spelt ISLIP and the leafwork is a rebus representing a slip of a tree with a human eye and a man falling who is supposed to ejaculate "I slip." In Neale's drawing the first and last shields both bear the abbot's arms, the second and third are broken, and the middle one plain. The seven niches alternating with traceried panelling that decorate the upper part of the chapel are now empty. In the drawing only five are shown, with images of (1) St. John Evangelist, (2) St. Peter, (3) Our Lord holding the orb, (4) St. John Baptist, and (5) St. Giles.

Above the top of the screen the drawing shows the north window of the chapel, and the decoration of the existing altar recess. This had behind the altar a painting of Our Lord crucified, surrounded by the instruments of his Passion, and over that another painting representing the Doom. The jambs of the arch had canopied figures and round the soffit were adoring angels in quaterfoils.

The chapel under notice was built and completed by abbot Islip in his lifetime, and there is an interesting proof of this fact in the account of his funeral already quoted; which states that at the conclusion of the solemn dirige

the morners with thother departid unto a place over the Chappell of the defunete where was prepared for them spyced breade suckett marmylate spyced plate and dyversse sourts of Wynes plentie.

And in the meane ceason they of the Churche did burye the defunete in the seid Chappell of his buydyng which was hangid with blacks Cloth garnysbed with Scoocheons and over his sepulture a Pawlle of blacke Velvet and ij candlesticks with Angells of Sylver and gylte with ij tapers thereon and iiij abowte the Corps burnynge still.

To the west of abbot Islip's chapel the drawing shows part of the screen and the altar and rearedos of the chapel of St. John Evangelist. The screen was in form of an arch spanning the tomb of abbot John Estney, who died in 1498, with the opening closed by an iron grate. Over the arch is shown a bust of Our Lord in the clouds. The screen unfortunately no longer exists, both it and the tomb having been destroyed to make way for General Wolfe's monument in 1772. The slab with the abbot's brass has, however, been preserved.

St. John's altar is shown vested like the others that have been described. The considerable wall space behind it provided by the west end of Islip's chapel seems to have been covered with a painted or sculptured table with imagery, with traceried panelling above, and over that a bust of Our Lord in high relief within a circular frame, possibly modelled in terra-cotta. The panel against which this was hung or fixed still remains, but the medallion itself has long disappeared.

This fourth drawing, like the others, is framed by an architectural composition with heavy panelled buttresses, but the niches on these are empty.

Besides the drawings described, there is, as I have already mentioned, one other forming the large initial letter U of the projected brief (Plate XXIV.). The letter itself is more strongly Renaissance in character than anything else in the roll, but it was certainly the work of the same draughtsman.

The contained picture represents the western half of the abbey church as seen from the north, with portions removed to disclose what is passing within. On the extreme left, within the north transept, is a seated figure wearing a cope and mitre, holding his crozier in one hand and with the other handing to an attendant monk a document with pendent seal, perhaps the brief announcing John Islip's death. Another man is kneeling in the foreground.

On the extreme right is a group of monks, the foremost of whom holds a crozier and is handing the brief to the brief-bearer.

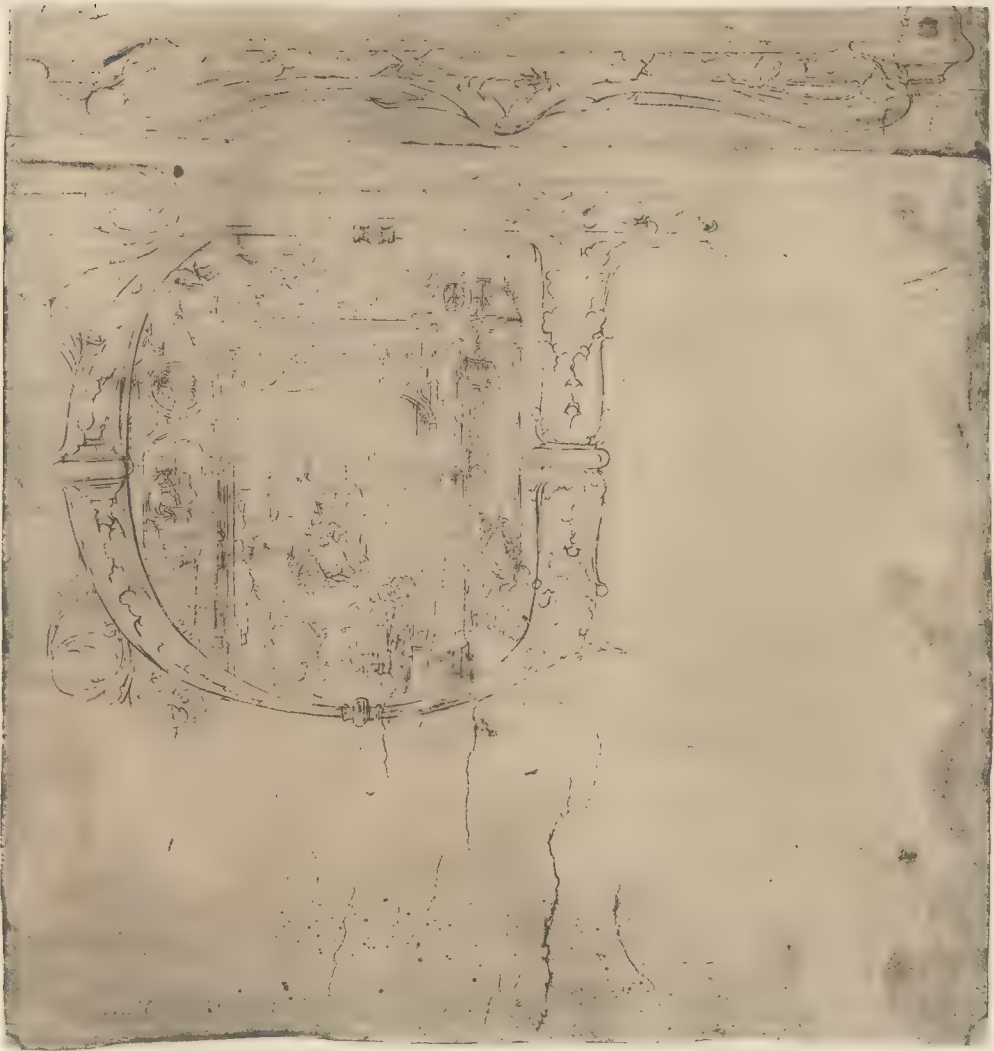
The middle portion of the picture is occupied by a representation of abbot Islip assisting at the crowning of King Henry VIII. by archbishop William Warham on 24th June, 1509. To show this the side of the nave is removed for its whole length. The coronation is depicted in a very conventional manner. The king is seated, and holding the two sceptres, and the crown is being placed upon his head by the archbishop and the abbot. Behind are a number of bishops, two of them holding crosses, another a book, and on the left is a deacon holding the abbot's crozier. In the foreground are a number of laymen, one of whom seems to be bending the knee as if doing homage. They are in ordinary dress and not robed as peers.

The west front of the church is shown in its then unfinished state, with the towers carried up only to the height of the nave, and the fact that the work was in progress is indicated by the wheel for winding up materials. Finally over the church there is shown in the clouds a figure apparently of God the Father wearing a crown not unlike a mitre, and holding in the right hand a taper and in the left a long cross staff. Beside him is an angel holding a covered cup, and on his right several other angels seem to be singing from a music book. There are traces in the background of an arched gateway or building.

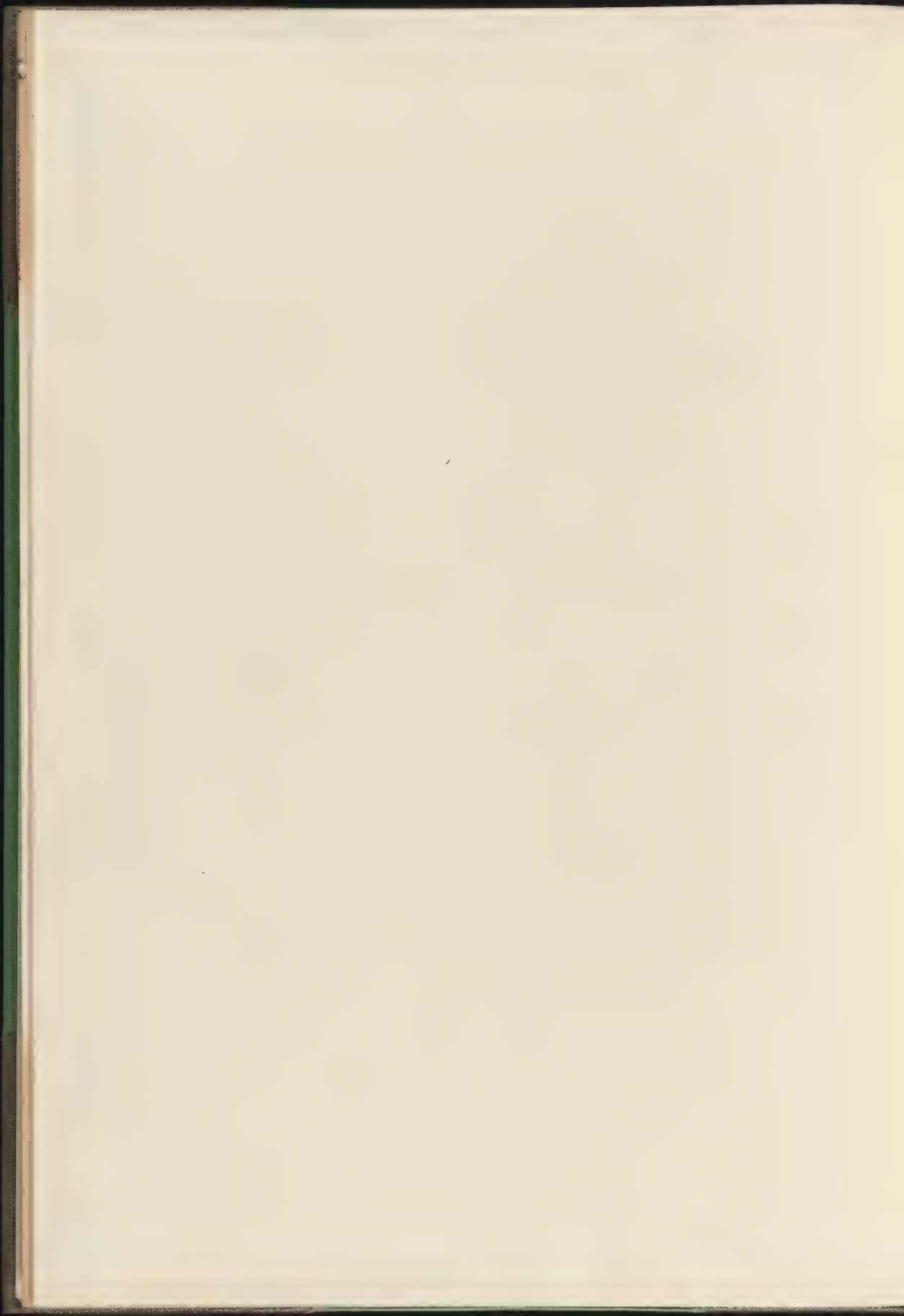
The interest attaching to this wonderful series of drawings is so great that it is a matter of regret that we know nothing whatever about him who drew them. That he was an artist of exceptional skill and ability is shown by the fact that the drawings have been made directly on to the vellum without any apparent previous preparation in lead or chalk, and there are no signs of even the geometrical curves having been drawn otherwise than by hand. The treatment of the architectural detail, especially in the frames enclosing the pictures, seems to show that the artist had received his training in the school of the Low Countries, but he was apparently well acquainted with the abbey church of Westminster, and the drawing of the abbot's herse almost suggests that he was present at the funeral. He must at any rate have drawn the herse while it was still standing in the presbytery, probably from the royal pew, where the tomb of Queen Anne of Cleves now stands. As there was a possibility of the payment for his work being entered upon the precentor's or almoner's rolls Dr. Edward Scott has obligingly made search among the muniments of the Dean and Chapter, but he writes: "As I expected, there is nothing in the rolls about Abbot Islip's death. They end in that very year, A.D. 1532."

The next question that arises is whether any other prints or drawings exist that may have been the work of our unknown artist.

Sir Richard Holmes, K.C.V.O., F.S.A., while recognising a foreign influence in the drawings, is of opinion that they are the work of an English artist of eminence, and probably of considerable experience in designs for stained glass. Drawings of this kind, he points out, are somewhat rare; besides those in the Warwick MS. referred to below, there are others of a similar kind in a MS. in the Royal Library, Windsor Castle, written by Thomas Wriothesley, Garter King of Arms.



DRAWING FROM THE OBITUARY ROLL OF JOHN ISLIP, ABBOT OF WESTMINSTER, 1500-39.  
INITIAL LETTER FOR THE BRIEF



Mr. Sidney Colvin, the Keeper of the Prints and Drawings in the British Museum, and his colleague Mr. F. M. O'Donoghue, F.S.A., after examining the roll tell me there is nothing whatever in the Print Room akin to the drawings or that throw any light on their authorship.

Dr. Edward Scott, the Keeper of the MSS., and Dr. G. F. Warner, F.S.A., Assistant Keeper, are also unable to suggest who was the artist, but they have called attention to many points of resemblance between the drawings on the Islip Roll and those in the so-called Warwick MS. (Cotton, Julius E. iv.), and when examined side by side the coincident points are distinctly striking.

The Warwick MS. forms the subject of an interesting article lately contributed by Sir Edward Maunde Thompson, K.C.B., F.S.A., to the *Burlington Magazine* for April, 1903. The MS. is of course well known from the engravings of the drawings that compose it, which were published by Strutt in his *Horde Angel-cyranan* in 1775. They are twenty-seven in number, and form a series of pageants of the Life of Richard Beauchamp, earl of Warwick, who died in 1439. The drawings have hitherto generally been ascribed to John Rous, the historiographer of the House of Warwick, who died in 1491. Sir Edward Thompson has, however, shown that there is very little to connect the manuscript with Rous, and that the drawings can not have been his handiwork at all. He has also given excellent reasons for assigning the manuscript, which, like the Islip Roll, is unfinished, to 1493, the year of the death of Anne, countess of Warwick, for whom it was probably drawn.

The drawings themselves, like those of the Islip Roll, are executed in pen and ink, but relieved by hatching where the later roll has a slight tint. They bear the same clear signs of being the work of an artist trained in the school of the Low Countries, and there is of course no inherent improbability in a man who was working in 1493 living on to undertake another work in 1532. Whether or not there is sufficient internal evidence in the drawings to justify such an assumption I do not feel myself qualified to speak.

#### POSTSCRIPT.

Since the above paper was written portions of two other English rolls have come to light.

One of these, which is earlier in date than any previously noticed, is in the British Museum. It is part of the roll of Ralph, abbot of Thorney, who died in 1216, and contains the *tituli* of seventeen monasteries. The brief is lost. The surviving fragment, which measures  $18\frac{3}{4}$  inches in length by  $7\frac{3}{8}$  inches in breadth, until recently formed the fly-leaves of Royal MS. 15 A x, and is now numbered 15 A x\*. A facsimile and full description of the roll have been recently published by the New Palaeographical Society.<sup>1</sup>

The fragments of the other roll are preserved as two parchment fly-leaves at either end of a Premonstratensian *Ordinale* in the library of Jesus College, Cambridge.<sup>2</sup> They evidently formed part of the roll of William York, abbot of the monastery of St. Agatha juxta Richmond until after 1475, and contain the *tituli* of thirty-five monasteries.<sup>3</sup>

<sup>1</sup> Vol. I. part iii. (1905), plate 72.

<sup>2</sup> MS. 55 (Q. G. 7).

<sup>3</sup> A list of these is given in Dr. M. R. James's *Descriptive Catalogue of the Manuscripts in the Library of Jesus College, Cambridge* (London, 1895), 86, 87.





# Vetusta Monumenta.

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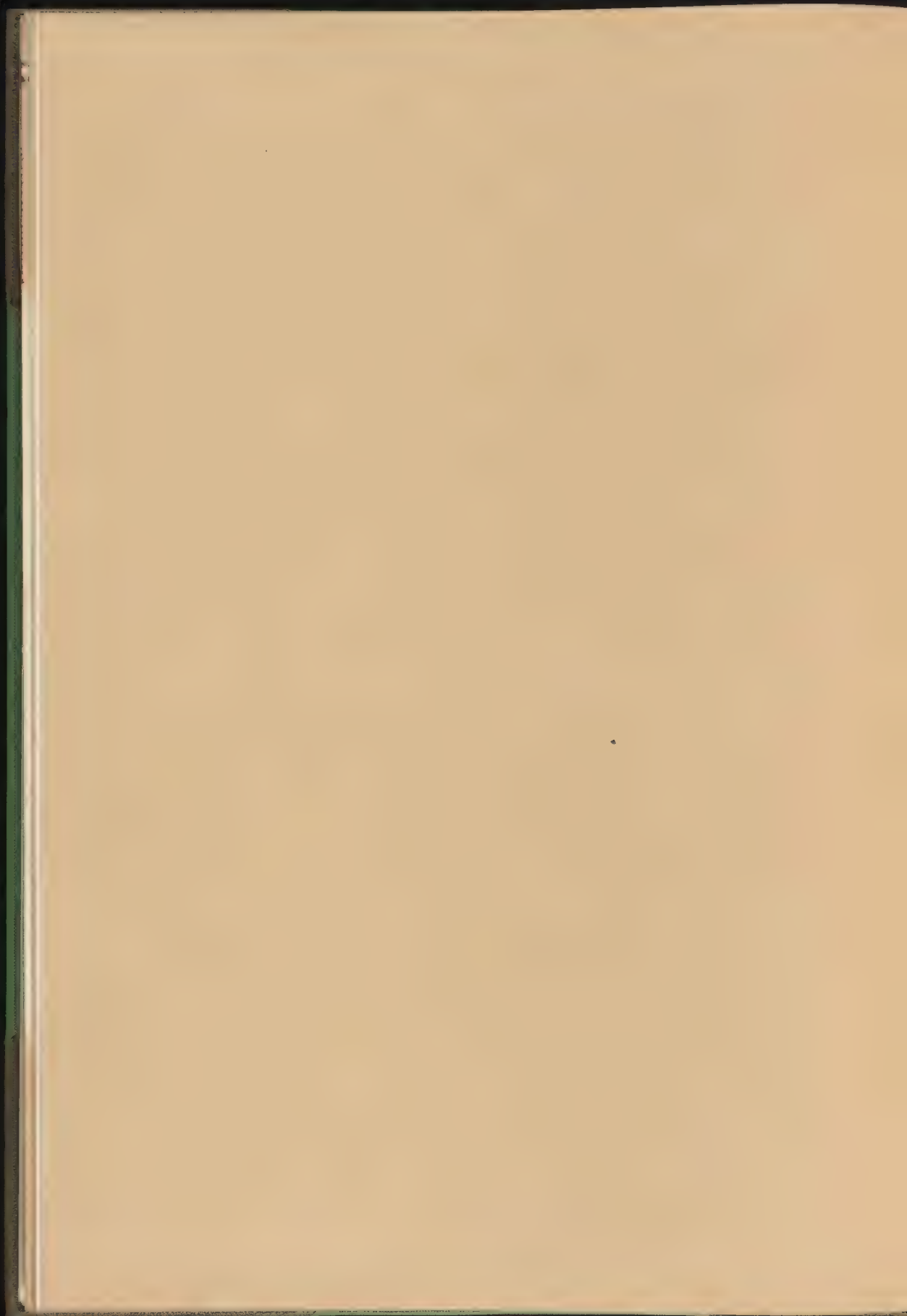
ON THE  
TOMB OF AN ARCHBISHOP  
RECENTLY OPENED  
IN THE CATHEDRAL CHURCH  
OF  
CANTERBURY.

BY  
W. H. ST. JOHN HOPE, M.A.,  
ASSISTANT SECRETARY.

**Vol. VII. Part I.**  
PLATES I-V.

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THE ATCHIEVEMENTS  
OF  
EDWARD, PRINCE OF WALES,  
THE "BLACK PRINCE")  
IN THE  
CATHEDRAL CHURCH OF CANTERBURY.

BY  
W. H. ST. JOHN HOPE, M.A.

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**Vol. VII. Part II.**  
PLATES VI.-X.

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## THE ROYAL GOLD CUP OF THE KINGS OF FRANCE AND ENGLAND

NOW PRESERVED  
IN  
THE BRITISH MUSEUM

DESCRIBED BY  
CHARLES HERCULES READ, ESQ.,  
SECRETARY  
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**Vol. VII. Part III.**

PLATES XI. XIV.

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M.CM.IV.



Vetusta Monumenta

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THE OBITUARY ROLL

OF

JOHN ISLIP

ABBOT OF WESTMINSTER, 1500—1532

*With Notes on other English Obituary Rolls*

BY

W. H. ST. JOHN HOPE, ESQ., M.A.

ASSISTANT-SECRETARY OF THE SOCIETY OF ANTIQUARIES OF LONDON, AND  
VICE-PRESIDENT OF THE ROYAL ARCHAEOLOGICAL INSTITUTE.

**Vol. VII. Part IV.**

PLATES XV.—XXIV.

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